

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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## ROYAL CHORAL SOCIETY,

ROYAL ALBERT HALL.

Patron: HER MAJESTY THE QUEEN.

President: H.R.H. THE DUKE OF EDINBURGH, K.G.

Conductor: Mr. BARNBY.

## MENDELSSOHN'S "ELIJAH,"

WEDNESDAY EVENING, JANUARY 22, at 8.

Artists: Miss MONTEITH, Madame BELLE COLE, Mr. HENRY PIEKCY, and Mr. HENSCHEL. Organist, Mr. HODGE.

Prices: 7s. 6d., 5s., 4s., 3s., and Gallery Promenade, 1s.

## COLLEGE OF ORGANISTS.

N.B.—The LIBRARY is OPENED on TUESDAYS, from 7 to 9 p.m.

Proposed arrangements for the Session, 1889-90.

December	3	..	..	D. J. Blaikley, Esq., will read a paper on "The Development and History of Wind Instruments." To commence at 8 o'clock.
January	7, 1890	..	..	F.C.O. Examination (Paper Work).
"	8	..	..	F.C.O. Examination (Organ Playing).
"	9	..	..	F.C.O. Examination (Organ Playing).
"	10	..	..	Distribution of Diplomas.
"	14	..	..	A.C.O. Examination (Paper Work).
"	15	..	..	A.C.O. Examination (Organ Playing).
"	16	..	..	A.C.O. Examination (Organ Playing).
"	17	..	..	Diploma Distribution.

N.B.—Candidates' names for the F.C.O. and A.C.O. Examinations must be sent in on or before December 31, 1889.

February	4	..	..	Lecture.
March	4	..	..	Lecture.
April	1	..	..	Lecture.
"	14	..	..	Annual Dinner.
May	6	..	..	Lecture.
June	3	..	..	Lecture.
July	2	..	..	Lecture.
"	15	..	..	F.C.O. Examination (Paper Work).
"	16	..	..	F.C.O. Examination (Organ Playing).
"	17	..	..	F.C.O. Examination (Organ Playing).
"	18	..	..	Distribution of Diplomas.
"	22	..	..	A.C.O. Examination (Paper Work).
"	23	..	..	A.C.O. Examination (Organ Playing).
"	24	..	..	A.C.O. Examination (Organ Playing).
"	25	..	..	Diploma Distribution.
"	31	..	..	Annual General Meeting.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

## NONCONFORMIST CHOIR UNION.

A SOIRÉE will be held at the Memorial Hall, Farringdon Street, on MONDAY, January 20, 1890.

Refreshments from 6.30 p.m. Music at intervals from 7.30 p.m. Morning dress.

This social gathering, which is open to all, whether members of the Union or not, is arranged for the purpose of giving Organists, Choirmasters, Secretaries, Members of Choirs, and Friends, with their Ladies, an opportunity for friendly intercourse.

Tickets is, 6d. each, may be had from Mr. E. Minshall, office of the *Nonconformist Musical Journal*, 44, Fleet Street; Mr. E. W. E. Blandford, 226, Gresham House; or, the Hon. Secretary, Mr. T. R. Croger, 114, Wood Street, E.C.

**MISS ADA LOARING** announces a **GRAND CONCERT**, Manor Rooms, Hackney, on THURSDAY, Jan. 30, assisted by talented Artists. Commence at 8. Patrons: Sir E. H. Currie, Sir Guyer Hunter, M.P., August Manns, Esq., Sir Lewis Pelly, M.P.; H. T. Pringuer, Esq., Mus.D., E. Prout, Esq., B.A., Sir A. Rolitt, M.P., Sir Chas. Russell, M.P., Gordon Saunders, Esq., Mus.D., E. H. Turpin, Esq., Mus.D., A. Visetti, Esq., G. Day Winter, Esq., the Rector of Hackney, &c. Tickets, 5s., 3s., 2s., 1s.; of Messrs. Novello, Ewer and Co., 80, Queen Street, E.C.; Chappell and Co., 14, Poultry, E.C.; of local Agents; and of Miss Ada Loaring, 5, Holly Villas, Clapton Square, N.E.

## LOCAL EXAMINATIONS in MUSIC of the ASSOCIATED BOARD of the ROYAL ACADEMY of MUSIC and the ROYAL COLLEGE of MUSIC.

President:—H.R.H. THE PRINCE OF WALES, K.G.

Last day for application January 31, 1890: Preliminary Examination (compulsory) on Wednesday, February 19, 1890.

The Examination in Subject A, "Theory of Music," will be held at all the Centres simultaneously on Thursday, May 1. The dates of the Examinations in other subjects (which will not be prior to March 10) will be announced immediately after the result of the Preliminary Examination is known.

N.B.—In consideration of the shortness of time for preparation, Candidates who pass the Preliminary Examination on February 19, 1890, may present themselves for examination in their selected subject or subjects either in 1890 or 1891 without further fee.

For Syllabus, with lists of Centres, and all further information, apply to the Secretary, 52, New Bond Street, W.

GEORGE WATSON, Secretary.

## HAMPSTEAD CONSERVATOIRE

(One minute's walk from Swiss Cottage Station).

Principal—MR. GEO. F. GEAUSSENT.

The **GRAND ORGAN**, specially built for the Concert Hall by Messrs. WILKS & SONS, and containing 4 manuals and 52 stops, will be opened early in January, when it is proposed to give a Series of Ten Recitals—about once a fortnight.

All the most eminent English and Foreign Organists will be engaged, and special attention is drawn to the fact that this is the only Institution in London where Organ Music can be heard under such favourable conditions.

The dates will be advertised in *Daily Telegraph*, front page.

The following Gentlemen have already accepted engagements:—Mr. H. L. BALFOUR (St. Saviour's, Croydon), Dr. BRIDGE (Westminster Abbey), M. GUILMANT (Church of the Trinity, Paris), Mr. GEORGE RISELEY (Bristol Cathedral), Mr. WALTER PARRATT (St. George's Chapel, Windsor Castle), Dr. PEACE (Glasgow Cathedral), Mr. C. W. PERKINS (Birmingham Town Hall).

## SUNDAY AFTERNOON ORGAN RECITALS.

In addition to the above-mentioned Ten Recitals, the Principal hopes occasionally, on Sunday Afternoons, to invite the subscribers to an Organ Recital. Admission to these will be by invitation only. They will form no part of the Subscription, neither can any Subscriber claim the right of being present.

Season Ticket (Reserved), £1 1s. Single Tickets can also be obtained on application to—

HOWARD B. HUMPHRY, Secretary.

## SINGING IN SUNDAY SCHOOLS.—Arrange-

ments have been made by the Committee of the Sunday School Union, for A COURSE OF LECTURES, with DEMONSTRATIONS, to be given by Mr. W. G. McNAUGHT (Associate R.A.M., Assistant Inspector of Music, Education Dept.), in the Lecture Hall, 56, Old Bailey, E.C., on THURSDAY EVENINGS, from January 23 to April 17, 1890, at half-past seven o'clock. The Course is designed to present the principles and considerations that should influence the use and practice of Music in Sunday Schools. Conductors of S.S. singing Teachers desirous of qualifying themselves to teach Singing, and all interested in this important branch of Sunday School work, are invited to attend. Admission free to the Opening Lecture, on Thursday evening, January 23, when Sir JOHN STAINER, M.A., Mus. Doc., has kindly consented to preside. Mr. J. S. CURWEN, Dr. E. H. TURPIN (Hon. Sec., College of Organists), Mr. EMIL BEHNKE (Author of "The Child's Voice," &c.), and other well known Musicians will preside at the following meetings. Fee for the Course: Officers or Teachers of connected Schools, 3s. 6d. each; of unconnected Schools, 6s. each. Syllabus can be obtained at the Secretary's Office, 56, Old Bailey.

## HYDE PARK ACADEMY OF MUSIC FOR LADIES,

18, BAKER STREET, W.

Principal, Mrs. TRICKETT; Director, Mrs. F. GILBERT WEBB.

TWO FREE SCHOLARSHIPS and TWO EXHIBITIONS for SINGING and VIOLIN respectively will be competed for early in January, 1890. Next term commences January 13. Lessons can be had in special subjects at any time. Mesdames Alexandra Ehrenberg, Anna Lang, Helen Meeson, Janet Tatham, and Messrs. Blakiston, Max Heinrich, and Herbert Sims Reeves have recently joined the staff of Professors. There are three vacancies in the Ladies' Choir. For particulars enclose stamped envelope to Mrs. Trickett, at above address.

## PROFESSIONAL NOTICES.

## MISS EFFIE CLEMENTS (Soprano).

Address, 36, Albion Street, Hyde Park, W.

## MISS CONWAY (Soprano)

(Pupil of W. Shakespeare, Esq., London).

For Oratorios, Concerts, &amp;c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.

## MISS EMILY DAVIES (Soprano).

Address, Severn House, Seven Sisters' Road, Finsbury Park, N.

## MISS MARJORIE EATON (Soprano)

(Pupil of W. Shakespeare, Esq.).

For Oratorios, Concerts, &amp;c., 237, Katherine St., Ashton-under-Lyne.

## MISS MARIANNE FENNA (Soprano).

84, Mansfield Road, Haverstock Hill, N.W.

## MISS JEANNETTA FRAZIER (Soprano).

For Ballad Concerts, Italian Operatic, Oratorios, &amp;c., address, Beeches, Bolton Road, Small Heath, Birmingham.

## MADAME FLORENCE M. FULTON (Soprano)

For Oratorios, Cantatas, Concerts, &amp;c.

SPECTRE'S BRIDE.—"Successful in both execution and expression, an artistic interpretation being the result. A remarkably fine exposition."—*Liverpool Press*.

"A musical treat of the highest order, her great capabilities entitling her to a leading position as a vocalist."

Address, Dacre Hill, Rock Ferry, Cheshire.

## MISS FUSSELLE (Soprano)

(Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music).

For Concerts, Oratorios, &amp;c., address, 37, Harrington Square, N.W.

## MADAME MADELINE HARDY (Soprano).

Address, 27, Loughborough Road, Brixton, S.W.

## MADAME LAURA HAWORTH (Soprano).

For Oratorios and Ballad Concerts, address, 22, Laurel Road, Fairfield, Liverpool.

## MISS BESSIE HOLT (Soprano),

2, Brighton Terrace, Cornbrook Park Road, Manchester.

PENDLETON CHORAL UNION ("CREATION").—Miss Bessie Holt sang as well as ever we heard her. Time only improves her style, not a turn, or an indicated grace note was missed. She deserves very great praise, indeed, her voice always flute-like, was on this occasion as clear as a bell.—*Manchester Courier*, November 12, 1889.

## MADAME FARRAR-HYDE (Soprano).

For Concerts, Oratorios, &amp;c., address, Carr Hill, Mossley, near Manchester.

## MISS ALICE JACKSON (Soprano).

Address, 16, Claypole Road, Nottingham.

## MADAME MINNIE JONES (Soprano)

(R.A.M. Honours Certificate).

Oratorios, Concerts, &amp;c., address, St. Asaph; or, 238, Brixton Rd., S.W.

## MISS ADA LOARING (Soprano).

For Oratorios, Concerts, &amp;c., address, 5, Holly Villas, Clapton Sq., N.E.

## MISS ZIPPORA MONTEITH (Soprano).

Oratorio and Concerts. 34, Bloomsbury Square, W.C.

## MISS NELLIE MOORE (Soprano)

(Of the principal Liverpool and Provincial Concerts).

For Concerts, Oratorios, &amp;c., 22, Grange Mount, Birkenhead.

## MISS M. LISTER-NEWMAN, R.A.M. (Soprano)

(Silver Medalist, 1886; Certificate of Merit, 1887).

For Oratorios, Concerts, At Homes, and Private Lessons, address, 220, Marylebone Road, W.

## MISS FANNIE SELLERS (Soprano).

For Oratorio, Classical and Ballad Concerts, Crag Cottage, Knaresbro'. *Vide Press*.—"Golden Legend": "Miss Fannie Sellers took the rôle of *Elsie*. Her voice is rich, clear, and of wide compass. It was evident that she had carefully studied the character, and rendered her view of it very carefully and decisively. She was specially successful in "When Christ ascended," as well as in *Elsie's* prayer "My Redeemer and my Lord."—*Penrith Observer*, December 17, 1889."Miss Sellers sang with brilliance and effect, and many times quite carried her audience away with her."—*Cumberland Advertiser*, December 17, 1889.

## MADAME SHEPLEY (Soprano).

Address, Guido Villa, Alexandra Park, Oldham.

## MISS EDITH STEVENS (Soprano)

(Pupil of Mr. Fred. Walker)

Is open to engagements for Oratorio, Classical and Ballad Concerts, Organ Recitals, &amp;c. Address, Beverley House, Barnes, Surrey.

## MADAME HENRIETTA TOMLINSON (Soprano),

## MISS MARIANNE TOMLINSON (Contralto).

Address, 3, Oakroyd Villas, Bradford.

## MISS MABEL DICKINSON (Mezzo)

(Compass, F to C; Pupil of Mr. Wm. Shakespeare).  
For Oratorios, Ballads, Operatic Recitals, &c., address, 30, Pepys Road South, New Cross, S.E.

## MISS FRANCES ACTON (Contralto)

(Pupil of Sig. G. Garcia and Dr. H. Hill).

For Concerts, Oratorios, &amp;c., address, 3, Stanhope Terrace, Whetton, Hounslow.

## MISS DEWS (Contralto),

St. Thomas Road, Finsbury Park, N.

## MISS HEMMINGS (Contralto).

For Concerts (Oratorios or Ballads). Address, Parkfield Road, Wolverhampton.

## MISS KATE MILNER (Contralto).

For Oratorio, Operatic or Ballad Concerts, Lessons, &amp;c., 21, Cromwell Grove, West Kensington Park.

## MISS LOTTIE SWEENEY (Contralto)

(Pupil of Madame Sainton-Dolby).

For Concerts, Oratorios, &c., address, Vocalist, Armley, *via* Leeds.

## MISS MARY TUNNICLIFFE

(Principal Contralto of St. Nicholas Cole Abbey, E.C.)

For Oratorios, Ballad Concerts, Lessons, &amp;c., address, 3, Norland Road North, Notting Hill, W.

## MISS COYTE TURNER (Contralto).

For Concerts, Oratorios, &amp;c. Address, 21, Alexandra Road, Finsbury Park, London, N.

## MISS VERKRÜZEN (Contralto).

For Concerts, Oratorios, &amp;c., 392, Stretford Road, Manchester; or, Messrs. Forsyth Bros., 122, Deansgate, Manchester.

## MISS FLORENCE WALLIS (Contralto)

(Pupil of the late Madame Sainton-Dolby).

For Concerts, Oratorios, &amp;c., address, 217, Boxley Road, Maidstone.

## MISS MARY WILLIS (Contralto or Mezzo-Soprano)

(Pupil of the late Madame Sainton-Dolby, and Assistant Professor in her Academy).

For Oratorios, Concerts, &amp;c., 9, Rochester Terrace, Camden Rd., N.W.

## MISS ALICE WOLSTENHOLME (Contralto).

For Oratorios, Concerts, &amp;c., address, Radcliffe, Manchester.

## MR. J. VERNEY BINNS

(Principal Tenor of the Halifax Parish Church).

For Concerts, &amp;c., address, Halifax.

## MR. EDWARD BRANSCOMBE

(Solo Tenor, St. Andrew's, Wells Street).

For Oratorios, Cantatas, Miscellaneous Concerts, and Glee and Concert Parties, address, 37, Torrington Square, W.C., or to St. Andrew's.

## MR. GEO. BUTTERWORTH (Tenor).

For Concerts, Oratorios, Recitals, &c., address, Bank St., Darwen.  
"MESSIAH," BLACKBURN, Dec. 10, 1889.—The Tenor solos were capitally sung by Mr. G. Butterworth, of Darwen.—*Northern Daily Telegraph*, December 11."Mr. Butterworth gave the well-known recit., 'Comfort ye,' with great taste and feeling, and throughout he did well."—*Evening Express*, December 11.

## MR. HERBERT CLINCH (Tenor).

Oratorio, Ballads, &amp;c., address, 41, Frederick St., St. John's Wood, N.W.

## MR. SINCLAIR DUNN (Scottish Tenor).

For Oratorios, Opera, Concerts, or his Popular Concert Entertainments, address 67, Berners Street, W.

## MR. GREGORY HAST

(Principal Tenor, St. Peter's, Eaton Square).

## MADAME GREGORY HAST

(Pianist, First-class Certificates).

For Oratorios, Cantatas, Ballad Concerts, &amp;c., Grove Lodge, South Side, Clapham Common, S.W.

## MR. LLOYD JAMES (Tenor).

Address, Snethwick, Birmingham.

## MR. CHARLES KARLYLE (Tenor).

"Splendid voice, clear pronunciation."—*Musical Standard*."Excellent vocalist."—*Era-Echo*.

For Oratorios, Concerts, &amp;c., address, 65, Osney Crescent, N.W.

## MR. HARRY STUBBS, R.C.M. (Tenor),

St. George's Chapel, Windsor.

Address, 18, The Cloisters.

## MR. HERBERT ALDRIDGE (Baritone).

For Oratorios, Concerts, &amp;c. South Street, Romford, Essex.

## MR. HENRY BAILEY (Baritone).

Address, 15, Pasley Road, Manor Place, Walworth, S.E.

## MR. HAMILTON BENNARD (Baritone).

For Oratorios, Ballad Concerts, &amp;c., Chilton House, Alkham Road, N.

## MR. ARTHUR W. BLACKBURN (Baritone).

For Oratorios, Concerts, &amp;c., address, Granby Place, New Street, Earlsheaton, Yorkshire.

**MR. JOHN COATES (Baritone)**

(References: Dr. J. C. Bridge, of Chester; and R. S. Burton, Esq., of Leeds and Harrogate).  
Oratorios, Concerts, &c., 42, Carlisle Place, Bradford.

**MR. ROWLAND HILL (Baritone).**

For Concerts and Oratorio, address, Long Eaton, Nottingham.  
"Mr. Rowland Hill has a baritone voice of remarkable excellence."  
—*Nottingham Express*.

**MR. WILLIAM RILEY (Baritone Vocalist).**

For Oratorios, Concerts, &c., address, Huddersfield.

**MR. CHARLES STANLEY (Baritone).**

For Concerts, Matinées and Soirées, Banquets, At Homes, &c., address,  
22, Grange Road, Ealing, W.

**MR. MUSGROVE TUFNAIL (Baritone).**

Address, The Poplars, Dartford.

"*'ELIJAH.'*"—Mr. Tufnail, in the rôle of 'Elijah,' reached a passionate intensity and displayed a wealth of resource which created a marked impression."—*Press notice*.

**MR. ARTHUR COLE (Basso Cantante)**

(Pupil of W. H. Cummings, Esq.).

Répertoire includes "Elijah," "St. Paul," "Stabat Mater," "Judas," "Messiah," Stainer's "Crucifixion," Bach's "Passion," "Last Judgment," &c. Address, Mr. White, High Street, Kensington.

**MR. HOWARD LEES (Bass).**

For Oratorios, Concerts, &c., address, Delph, Manchester.

**MR. HENRY SUNMAN (Bass),**

Licentiate (Artist) of the Royal Academy of Music.  
For Concerts, &c., address, Christ Church Cathedral, Oxford.

**MR. H. A. LUDLAM (Violoncello).**

For Concerts (Orchestral, Choral, Chamber, and Miscellaneous),  
Matinées, Soirées, and At Homes. Newport House, West Bromwich.

**MR. ALGERNON ASHTON (Composer & Pianist),**  
44, Hamilton Gardens, St. John's Wood, N.W.

**MR. GODFREY HOLBECH (Tympani, Drums, &c.),**  
28, Leicester Square, W.C.

**MISS VINNIE BEAUMONT (Soprano).** In  
Scotland in third week in January and first week in February.  
Point House, Brigg, Lincolnshire, and Messrs. Novello, Ewer and Co.,  
1, Berners Street, W.

**MISS SARA BERNSTEIN, A.R.A.M. (Soprano),**  
has REMOVED to 28, Birkington Road, West Hampstead,  
London, N.W. Certificated for singing in public and teaching.

**MISS BEATA FRANCIS (high Soprano)** begs to  
announce her return to London. All applications for Concerts  
or Oratorio, please address, Mr. W. B. Healey, 104, Warwick Street,  
Regent Street, for terms and vacant dates.

**MISS HONEYBONE (Soprano), of Nottingham.**—  
Engagements booked: Mansfield, "Elijah"; Rugby,  
"Messiah"; Gainsboro', "Messiah"; Loughboro', Sacred Concert;  
Hugglescote, Sacred Concert; Nottingham, Ballads; Sacred Harmonic  
Society, Nottingham, "Faust" and "Elijah." For terms and vacant  
dates, address, W. B. Healey, 104, Warwick Street, Regent Street,  
London; or, Miss Honeybone, Nottingham.

**MISS JULIA JONES (Soprano)** begs that all  
communications respecting Oratorios, Concerts, &c., will be  
addressed to 4, St. Thomas Road, Finsbury Park, N.

**MISS MAUD LESLIE (Soprano)** desires that all  
communications respecting Concert Engagements, &c., be  
addressed to her residence, 41, Crystal Palace Road, Dulwich, S.E.

**MISS EDITH MARRIOTT (Soprano)** begs to  
notify her CHANGE OF ADDRESS to Oaklands, Parson's  
Green, S.W., where she desires letters respecting Concert Engagements  
or Pupils to be addressed; or to Mr. W. Marriott, 295, Oxford  
Street, W.

**MADAME LAURA SMART (Soprano)** requests  
that all communications respecting Oratorio, Operatic Recital,  
or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.;  
or, 50, Church Street, Liverpool.

**MISS FREDERIKA B. TAYLOR (Soprano)**  
requests that in future all communications respecting Concert  
Engagements be addressed to her at 2, The Bourne, Chiswick,  
London, W.

**MISS ELLEN MARCHANT (Contralto), Gold  
Medalist; Society of Arts Medalist; City Exhibitioner, G.S.M.,**  
is prepared to accept engagements for Oratorio, Ballad or Operatic  
Concerts, in town or country. For terms, apply to Mr. W. B. Healey,  
104, Warwick Street; or to Miss Ellen Marchant, 22, Walham Grove,  
Fulham.

**MR. CHARLES KENNINGHAM (Tenor).**  
Engagements already booked, Plymouth ("103rd Psalm,"  
Weekes, &c.); Manchester (Ballads); Rochester ("Messiah"); Dover  
(Ballads); Blackheath (Schubert in F and "Last Judgment"); Borough  
of Hackney Choral Association ("Callirhoe"); Maidstone ("Martyrdom  
of St. Stephen," Henniker, first performance); Oldham (Ballads); Finsbury  
Choral Association ("Messiah"); &c., &c. For terms, &c.  
address, the Cathedral, Canterbury.

**MR. C. EMLYN JONES, R.A.M. (Tenor), from**  
Royal Albert Hall and Covent Garden Promenade Concerts.  
For Terms, address, 10, Prince's Square, Kennington, London, S.E.

**MR. S. THORNBOROUGH (Tenor)** requests that  
all communications respecting Oratorios or Concerts be  
addressed, 62, Preston New Road, Blackburn.

**MR. GEO. DENHAM (Baritone), 21, Canonbury**  
Lane, N.; or, The Down, Dane Park, Kamsgate. Agent, W.  
B. Healy, 104, Warwick Street. "Splendid baritone voice." "His  
rendering was absolutely grand." &c.

**MR. GORDON HELLER (Baritone), pupil of**  
Henry Blower, Esq. (Royal College of Music). For Oratorios,  
Classical and Ballad Concerts, At Homes, &c. Lessons in Voice  
Production. Address, care of W. B. Healey, Esq., 104, Warwick Street,  
Regent Street, W.; or, Handel Villa, Thornton Heath, London.

**MR. J. G. HEWSON (Baritone).** Engaged Dec.  
2, "Elijah"; 4, Ballads; 7, Ballads; 9, "Walpuris Night";  
11, Ballads; 13, "Joan of Arc"; 14, "Ruth"; 16, "Melusina"; 17,  
"Golden Legend"; 18, "Messiah"; 19, "Messiah"; 20, "Seasons";  
21, "Messiah"; 23, "Messiah"; 24, "Messiah"; 25, "Creation";  
26, Ballads; 28, Ballads.

"Mr. Hewson was an excellent 'Elijah.'"—*Mansfield Advertiser*,  
Nov. 22, 1889.  
"Of the soloists, Mr. Hewson had the heaviest work, but he gave all  
his numbers in a most artistic manner."—*Mansfield Reporter*, Nov.  
22, 1889.

Address, 2, St. Ann's Road, Stamford Hill, N.W.; or, 276, Hyde  
Road, Manchester.

**MR. ROBERT NEWMAN (Bass), 9, Cambridge**  
Road, Kilburn, London, N.W. For Concerts, Oratorios, &c.  
Engaged: Glasgow, Nov. 19; London, 20, 21, 22; Edinburgh, 25, 26,  
27, 28, 29, 30; Glasgow, Dec. 2, 3, 4, 5, 6, 7; Inverness, 10; Helens-  
burgh, 12; Paisley, 13; Glasgow, 14; Dumfries, 16; Halifax, 18;  
Derby, 19, 20, 21; Royal Albert Hall, 26.

**MR. EGBERT ROBERTS (Bass)** requests that  
all communications respecting Oratorios, Opera, or Concerts be  
addressed, 49, Pentonville Road, N.

**MR. JAMES B. SMITH (Principal Bass, Peter-**  
borough Cathedral) requests that all communications respecting  
Concerts, &c., be addressed to 4, Princes' Villas, Peterborough.

**MISS JANET TATHAM (Professor at the Hyde**  
Park Academy of Music). For Concerts and At Homes.  
Lessons given. Address, Hyde Park Academy, 18, Baker Street, W.

**MR. W. SIDNEY GANDY can be ENGAGED**  
either to give the whole or part of his Drawing-Room Entertain-  
ment, consisting of Thought Reading, Musical Sketches, &c.  
8, Crown Villa, Kennington Oval, S.E.

**MR. FREDERICK WILLIAMSON** begs that for  
the present all communications be addressed, 44, Pembroke  
Square, Kensington, W.

**MR. and MRS. PERCY PALMER (Miss Annie**  
Marriott) desire to announce their CHANGE OF ADDRESS  
to 5, Victoria Grove, Fulham Road, where all communications may be  
addressed.

**MADAME ANNIE ALBU** begs to announce her  
CHANGE OF ADDRESS from Blackpool to 223, Maida Vale,  
London, W., where all communications respecting Concerts, Oratorios,  
&c., should be addressed.

**MR. JOHN PROBERT** requests that all commu-  
nications be addressed to Woodville, New Barnet, N.

**MR. E. DAVIDSON PALMER, Mus. Bac., Oxon.,**  
gives LESSONS in VOICE TRAINING and SOLO  
SINGING. 2, Highwood Road, Upper Holloway, N.

**MISS CLARA TITTERTON, Associate and Silver**  
Medalist, R.A.M. First Class Certificate Society of Arts, &c.,  
&c., receives PUPILS for the VIOLIN and PIANOFORTE on  
moderate terms. Lessons given at pupils' own residences. Schools  
attended. Miss Titterton also accepts engagements for Concerts and  
At Homes. 38, Agate Road, The Grove, Hammersmith, W.

**HARP LESSONS.—MISS EMILY DIXON,**  
ex-Scholar of the Royal College of Music, and Pupil of Mr. John  
Thomas (Harpist to Her Majesty the Queen), gives Harp Lessons and  
accepts engagements for Concerts and At Homes. Special arrange-  
ments made for Schools. Address, 82, Talbot Road, Bayswater, W.

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1890.

*The Title-page and Index for Vol. XXX. (1889) may be had on application gratis and post-free.*

### CHATS ON CURRENT TOPICS.

#### I.

*Present: AN AMATEUR; A COMPOSER; afterwards, A PUBLISHER.*

A. With reference to what you said just now,\* there is no doubt that the present age will be known to posterity as the age of Associations.

C. True; in the past it was the individual who looked after himself; now he merges his personal interest with that of others; content to have it taken in charge by a committee and a paid secretary.

A. I suppose the exigencies of the present-day struggle for existence demand this organisation.

C. Of course, 'twas the same in war, you know. Primitive conflicts were those of man against man. The individual was the unit of tactical operations; in our day the unit is the battalion, of which any given Tommy Atkins constitutes a fraction, value about 1000.

A. Then we are all, actually or prospectively, mere fractions in the affairs of life. Ennobling thought!

C. I should say wise provision, even in the interest of the individual. A man, you know, does not get beyond the primary instinct of a savage, when the object of thought and action is merely himself.

A. I have read something like that in Socialist prints.

C. Oh! "we are all Socialists now." But that is not the point, for there may be anything or nothing in a name. What I contend for is that joint action, as compared with individual action, is less likely to be the outcome of selfishness than of common-sense. In any given mass of men you will find an influential proportion of sound judgment and cool reasoning. Look at the marvellous conduct of the Dockers' strike, which had to do with the most unpromising materials.

A. I appreciate the force of the example; but does your principle of associated common-sense afford any sort of guarantee against tyranny and wrong? Passion and bad principle often conquer reason and right in the individual; and a society of individuals cannot be free from the weakness of its component parts.

C. Granted, and there would be, perhaps, an inadequate security against the domination of passion and bad principle, were not association checked by association and kept in its place. A may have a strong inclination to plunder B, but B can fight for his own, and the plunder does not "come off." Let us take another view of the case. What if association does not mean aggression, but the defence and assertion of rights?

A. What, indeed! But tell me what are rights. Sir Robert Peel once asked: "What is a pound?" And nobody could answer him.

C. Your question is too general. There are moral rights and legal rights; legal rights are not necessarily moral, and moral rights are often not legal. But when morality and legality are on the same side,

the right is one, you must admit, which justifies any manner or measure of combination among those entitled to it.

A. Let us leave the abstract and come to the concrete, for a reason that I may indicate presently. Mention a right having legality and morality in its favour.

C. I take it that the right of every man to enjoy the fruit of his toil belongs to that class.

A. The law may sanction the right, but often assumes the prerogative of over-riding it. Last week a man living in the mews at the back of my house assaulted his wife. He has gone to prison at the public expense, and his family are in the workhouse where the fruit of my labour helps to maintain them, whether I will or no.

C. Your illustration is unfortunate. The force which compels you to help support the rascal's family comes from the supreme organisation of society, whose interests are rightfully considered before those of sections and individuals. But are you not quibbling? Surely no measure of interference with private rights by the organised nation ought to stand in the way of their assertion as against those who withhold them!

A. I only wish to show how formidable a factor in the case is expediency. Now come a little closer to the point, and let us discuss a specific right.

C. With all my heart, because, just now, I have one much on my mind. Say that I compose a song—

A. You often do; I wish you didn't!

C. Thanks; but I prefer to take your compliments presently. The song, having been composed by me, is mine—no doubt about that. What is more, I have a double property in it, defined and sanctioned by the law of the land. My first property is the right of publication. Certain formalities complied with, I may issue it myself, or transfer the privilege to a publisher, the law insisting, in either case, that nobody may interfere with the owner's full enjoyment of the fruits of its popularity during a specified period, after which the work becomes anybody's.

A. I understand all that; now for your second property.

C. My second property is the right of performance. You are not entitled to make use of my song without my permission, and the reservation is reasonable, because the work, besides having a trade value in publication, has—I am assuming a good work—a monetary value in connection with public performances. If put in a programme it will help to attract a paying audience; and, by every consideration of justice, I, who am the owner of the attraction, have a claim to a fair share of its commercial value. In any assertion of that claim the law is my backer. Morality and legality join hands to uphold me.

A. You have put the case correctly, no doubt; but I would venture to remind you that many things are lawful which are not expedient, and I gravely fear that an organisation of authors, composers, and publishers, such as is contemplated, I am told, for the enforcement of performing rights, would work disastrously in its effect upon music generally.

[Publisher enters.

Ah! here is a man with strong opinions on that point. Now, you two fight the matter out.

P. What's the topic?

A. The proposed union of authors, composers, and publishers for the protection and assertion of their legal rights. We were particularly discussing the right of performance.

P. Ah! I see. Free-trade *versus* Protection. Both of you being fairly sensible men, I presume you are both free-traders.

A. Oh, dear no! Our friend over there stands on

\* Previous conversation unreported.

legal rights. His popular song, "The Swagging Subaltern"—I don't understand the reason of its popularity a bit—must not in future be sung at a concert without a fee to him paid over.

P. Stuff and nonsense! I grant the right, but its general enforcement by the machinery of the proposed Association would mean disaster—disaster to art, sir! not a bit of doubt about it.

C. Publisher, I am very glad to see in you this enthusiasm for art; all the more glad because the enthusiasm, if not new-born, has hitherto been suppressed with fair success.

P. Enthusiasm for art! Bless my soul! of course I have enthusiasm for art! I make my money by it.

A. Or by that which passes for art.

P. Never mind a distinction without, as far as I am concerned, a difference. We want a free field, sir. Let us scatter musical works over that field and let the public do what they like with them; let Concert-givers do what they like with them. You would act in restraint of this freedom, which is the life and soul of art as well as trade! Bless my soul! what next?

C. Restraint upon the freedom of bad or indifferent music would be an advantage. Good music, on the other hand, would not be hurt by the imposition of a trifling fee for the right of performance.

P. I won't have the freedom of the public fettered. Place music before them unconditionally; let them accept what they please, and use it how they like. Mercy on us! must I argue for so plain a case as that?

C. How long have you given up the royalty system?

P. Royalty system, sir! What the—what has the royalty system got to do with the case?

C. Oh! nothing. Only you don't act up to your virtuous principle of leaving the public alone when you pay your fourpenny royalties to famous singers as a reward for advertising your wares by the weight of their names and the power of their talents.

A. Pardon me! that way a quarrel lies. Suppose we return to the subject, which—as I knew it would—has resolved itself into a question of expediency, and—

C. (*interrupting*). Stop a moment. I don't admit that there is any question of expediency between authors and composers on the one hand, and Concert-givers on the other. It is simply a question of right and justice. Without authors and composers there could be no Concerts and, therefore, no Concert-givers, who should not object to a small demand from those who make their existence, and their gains, possible.

A. You are mixing matters curiously. Expediency is not the opposite of right, it only touches the exercise of right. Publisher and I grant the particular right now in question; but is it worth while to disturb existing arrangements, which act smoothly, which leave Concert-givers and the public at liberty, and secure a fair field for every composer's pieces?

P. Besides, how are you going to work your proposed Association? Bless my soul! you don't mean, I hope, to start a Harry Wall in each county, and establish a system of espionage and petty worry!

C. You overwhelm me with questions. As for your objection, Amateur, I can quite understand that, from your point of view, it is formidable; but since when have men been expected to forego their rights and privileges, because to assert them would be to disturb an existing calm? You will next say that a thief should not be made to disgorge his plunder, because it would put him to inconvenience. The world has not been brought to what it is by any such policy of *laissez faire*. You know that very well, and, I venture

to say, are not slow to secure every advantage to which you are legally, and at the same time morally, entitled. Why may not authors and composers do the same? The truth is, I fancy, that you have not yet quite accepted, as belonging to what Carlyle called Verities, the idea that creations of the brain are as much property as creations of the hand. A man makes a new machine and patents it. You do not blame him for taking a royalty on every reproduction. I invent a succession of musical phrases, and enter them at Stationers' Hall. Am I to be howled at because I demand what the law allows me—a fee for their use?

A. But see how this assertion of an unquestionable right will work. There is plenty of non-copyright music. Tax the performance of copyright music; Concert-givers will not look at it, and the public will derive no pleasure or benefit from its existence, save such as they can gain at home, and even you and your like will suffer.

C. I am surprised to hear such nonsense from a man of age and experience. Can you be ignorant that this question has gone beyond speculation into the region of hard fact, and even in this country?

A. Explain.

C. Surely you know, or, if not, you ought to know, that foreign works are protected here under the Berne Convention, and that the machinery for enforcing authors' rights, though only just set up, is working out desired results with the smallest amount of friction.

P. But the Harry Walls and the espionage, the petty worries and vexations—what of them?

C. "Gorgons and chimeras dire," evolved from your own heated imagination, Publisher. Should the proposed Association be formed, its working will not be controlled by the possible covetousness of A, or the unscrupulousness of B. The common-sense which, to their honour be it said, distinguishes combinations of Englishmen will come into play, and, as an elementary measure of prudence, guard against acts likely to offend public sentiment. I have no authority for defining the procedure; but assume that anybody who pleases to do so may secure the freedom of the Association's list of works, or a section of it, on paying a small annual fee. This is even now done by the Crystal Palace and other institutions, in the case of foreign compositions protected under the Berne Convention.

P. Well, if ever your Association gets on its legs—I trust that my head will not ache till then—we shall see all these wonderful results, or not see them. But nothing can shake my conviction that it is better to let well alone.

C. Aye, but your "well" may be your neighbour's ill, and so we get back to the fundamental condition of conflicting interests, which has divided modern society into huge defensive organisations. Sooner or later, depend upon it, authors, composers, and those to whom their rights may have passed will come together. Wherefore, I cannot but think, it would be wiser for all concerned to meet in a reasonable and amicable spirit, bent upon discovering some *modus operandi* by which a valuable property can be made to benefit its legal owners with the minimum of injury or offence to those who have so long enjoyed it undisturbed, but, nevertheless, on sufferance.

A. Shall we now adjourn the discussion? I have to attend a meeting of the Incorporated Law Society. A firm of country solicitors has been cutting under established charges.

P. And I to see about prosecuting a fellow who has pirated one of my songs.

[*Exeunt* AMATEUR and PUBLISHER.  
COMPOSER left chuckling.]

## THE GREAT COMPOSERS.

BY JOSEPH BENNETT.

No. XXVIII.—WAGNER.

LIKE the vast majority of men distinguished as composers, Richard Wagner was born in a humble rank of life. There may be an intimate connection between poverty and obscurity, on the one hand, and musical talent, on the other, though we cannot trace it, and are only at liberty to entertain the question whether, given the existence of genius, the harder conditions of life are best adapted to its development and exercise. This, however, we do know: it is from the cottage rather than from the mansion, and out of the unlovely conditions of a more or less sordid existence in preference to circumstances of luxury and ease that the greatest masters of music have sprung. Most of them never, in the German sense, had the privilege of being "born" at all, and some of them, for what history sayeth to the contrary, never had a grandfather. Richard Wagner was more fortunate than these last. He really had a grandfather, with whom, however, the genealogical retrospect comes to an end. It cannot, perhaps, be carried farther back with any prospect of reward for the labour involved. Even the grand-paternal Wagner himself is a commonplace figure, entirely destitute of significance. He was a clerk in the Leipzig custom-house, and laboured at his desk from year's end to year's end for, we may confidently assume, a very small salary. It is easy to understand, also, that this Wagner took to himself a wife and had children about him in due course; wife and children together cheering his lowly lot, as, in the orderings of Providence, they are apt to do, even when they multiply responsibilities and cares.

We are concerned here with only one of grandfather Wagner's offspring—a boy named Frederic; of some importance to our present story. Frederic had talent, or perhaps we should say tastes, of a certain order, and benefited largely by the education which his father, the custom-house clerk, having nothing else, managed to bestow upon him. The lad acquired a smattering of languages, became tolerably proficient in French; developed a fondness for poetry and drama, and, it is said, was not unknown to the worthy burghers of Leipzig as an amateur actor. But the citizens knew Frederic Wagner best in another capacity. Notwithstanding his love of the arts, he appears to have been a sensible man—sensible in that he did not confide his worldly interests to their precarious protection. Possibly he knew the limit of his powers—and was, therefore, a most remarkable amateur—probably he had early given hostages to Fortune and could not afford to trifle with that fickle jade. Anyhow, Frederic devoted his working time to the law and his leisure to art. In return, the law was not particularly generous. There was no comfortable judge's seat for its devotee, or anything more dignified and remunerative than the post of greffier (clerk, registrar, or something of that sort) in connection with the Leipzig police-court. In the shadow of that terror to evil-doers Frederic Wagner plied his pen, even as did his father under the roof of the neighbouring douane. He married, and, with wife and several children, occupied part of a house known as "The Red and White Lion," situated in the principal commercial street of the city. The dwelling was one of no pretension. On the ground-floor a wide central doorway, with a shop on either hand, and over it a lion couchant, impossible of hue; above, two storeys, each with five windows commanding the street; higher still a roof having several dormer windows. In this modest abode dwelt the greffier, and here, on May 22, 1813, was

born to him a son, who at the baptismal font received the name of Richard. The boy was the last of Frederic Wagner's progeny, among the elder children being Rosalie, who became an actress of some note, and Albert, afterwards known as an actor and singer at Wurzburg, Dresden, and elsewhere; now not unremembered as the father of Johanna Wagner, an operatic artist of distinction, as well as of litigious notoriety in connection with a managerial squabble on English soil.

When the boy, Richard, was born, the Napoleonic war-storm, so long the bane of Germany, had rolled away westward into France, leaving sorrow and trouble behind it for many a household; that with which we are concerned not excepted. But for the fact that most people in Leipzig at that period had their own woes, the disaster which befell the family at the Red and White Lion might have been looked upon as a judgment, for Frederic Wagner, like our own Vicar of Bray, stuck to his post, no matter in whose name justice was administered. He served the King of Saxony, like the good greffier he, no doubt, was; and when fierce Marshal Davoust, who long held North Germany in chains of iron, placed the Napoleonic yoke upon Leipzig, he remained a good greffier still, so far recommending himself by zeal and diligence as to be charged with the organisation of the police. By-and-bye came the three days' battle, which ultimately rolled through the streets of Leipzig, a ghastly spectacle of blood and terror, leaving behind it thousands upon thousands of wounded men, filling the place with anguish and sowing everywhere the seeds of disease. Fever followed, "as the night the day"—a sort of nervous fever, it is said, complicated by the shock of an awful conflict, and by sights and sounds of death and suffering to which not many parallels can be found in the red annals of war. When it, too, passed away, the greffier's place was vacant. On November 22, 1813, Frederic Wagner succumbed to the prevailing disease, leaving his youngest child an orphan at the tender age of six months.

The widow, comforted by the assurance of a trifling pension from the State, retired with her children to Eisleben, and there, during a space of two years, just contrived to exist; having barely the necessities wherewith to sustain life. At last the dawn of a better day appeared; its light shining from the person of an old friend of her late husband—one Ludwig Geyer, whose acquaintance Frederic Wagner had made in his capacity as an amateur actor. This Geyer himself was a Thespian; a dramatic author to boot, and somewhat popular in both capacities. What took the player and play-wright to the widow's house we cannot tell. Geyer may have intended nothing more than a sympathetic visit, but, if so, he was destined to find out, with many another, that pity is akin to love. We only know that he married his dead friend's widow, and took the family out of miserable poverty into a home where there was enough for all. Geyer seems to have been an estimable man. For one thing, he loved children, and naturally petted the prattling boy whom his wife had brought to her new abode in Dresden, where Geyer was employed at the Court theatre. The man and the child did very well together. It was a case of mutual attraction, from which, no doubt, both derived happiness. For five years they enjoyed each others company in a way only possible to a child and a child-like man, and then came a final separation. Richard's second father went the way of the first, and his mother was again a widow.

There is a story of Geyer's death-bed which shows how strongly the actor-dramatist had been drawn to his little stepson. On the evening before he expired,

Geyer asked Richard to play at the pianoforte two small pieces which he had learned. This was done, and the dying man, turning to his wife, murmured "Has he an inclination to music?" these words being the first that ever connected Richard Wagner with the art. On the morrow, as the widow spoke to her children regarding the kind parent they had lost, she said to the youngest: "He would have made something of you." The words were not forgotten through the years in which Richard did that for himself.

During the boyhood of the composer there was no idea of devoting him to music, because, in point of fact, the child himself gave no special indication of aptitude for such a career. Of some other great musicians it cannot be said that they were precocious. Compared with Mozart, Mendelssohn, and Schubert, Beethoven, for example, was backward in giving indications of genius. But Wagner was even slower than his great predecessor—a fact which may, however, be due to want of the stimulating artistic atmosphere that, to some extent, influenced Beethoven. There was nothing specially musical in Wagner's childish surroundings; nor, as far as we know, did he show a predilection for any study in particular. As a boy he must have belonged to the order which the guardians of youth know as "trying." One of his biographers describes him as "a wilful and fantastic child, at once impetuous and tenacious, and who gave way to passion about a nothing"; while Wagner himself tells us, in his own peculiar fashion, "I grew up outside all authority, without any guides save life, art, and myself." These words, it is true, refer to a somewhat later period than the one we are now considering, but the child was no doubt the father of the youth.

At the school to which he in due time went, Richard's predilection was in favour of classical and mythological studies, as far as they could come within the comprehension of tender years. Ancient history also attracted him, with its half-mythical interest, and stirring episodes of "far-removed" life. The pianoforte was in the school curriculum, but the boy had no great fancy for it. An impatient and restless nature revolted against the drudgery imposed by the mechanism of the instrument. The practice of scales and arpeggios became hateful, but he was quite ready to ramble over the keys with delightful freedom of "fingering," playing, as he best could in the absence of technique, the music which he had chosen to store up in his memory. After this manner he would scramble through the Overtures to the "Magic Flute" and "Der Freyschütz"; the last-named, which he had heard at the theatre, being credited with having given him his first serious musical impression. It is easy to believe in this as a fact. The feeling for romanticism, lightly slumbering, and almost ready to awake within the boy, must have stirred at the appeal of Weber's picturesque overture, then so fresh and so thoroughly in accord with the new impulse which had begun to make itself felt in every art. From the music the boy's regard passed to the composer. Weber was then living in Dresden, and, going from his house to the theatre, walked through the street in which Richard's mother resided. As the time came for the great man to appear, young Wagner would station himself at the window and watch eagerly for his passing, looking upon him with boyish wonder and, according to a biographer of Wagner's youth, "religious terror." Weber, we learn, made the acquaintance of Mrs. Geyer (whose husband he probably knew) and sometimes called upon her. In this way, the boy Richard came within the master's personal influence, though we are not told that their relations were closer than

those usually existing between a casual visitor and a boy of ten or eleven. It need scarcely be added that Weber never gave lessons to Mrs. Geyer's son, for at that time there was no question of music as the boy's vocation. Nevertheless, we have Wagner's own authority for the fact that even a slight intercourse with the composer of "Der Freyschütz" made its mark upon a nature more than commonly susceptible to impressions: "Despite a serious scientific education, I had lived from my earliest youth in close connection with the theatre. This part of my life corresponded with the last years of Carl Maria von Weber, who then personally directed the performance of his works at Dresden. I received from that master my first musical impressions; his melodies filled me with enthusiasm; his nature and character exercised upon me a real fascination; his death in a far-away land filled my childish heart with desolation." But this was not the great awakening of Richard Wagner to music. That process followed the appeal of a nobler master than Weber.

Young Wagner's career at the Dresden school was not without a certain distinction. Out of class hours he translated portions of the "Odyssey," took the prize in a competition for the best elegy on a dead schoolfellow (this was printed, after having been deprived of redundant pathos), translated into German verse parts of "Romeo and Juliet," and even tried his boyish hand at tragedy, under the influence of "Hamlet" and "King Lear." It was in one of these childish effusions that he killed fourteen *dramatis personæ*, and had to call some of them back to life that the work might come to a legitimate conclusion. In all this there was, of course, nothing remarkable. Many a bright boy, who never afterwards made a mark in art or letters, has done the same; but such youthful achievements are, in Wagner's case, worth noting. They not only bespeak an intellectual alertness, but show a tendency of mind and imagination towards dramatic expression, which eventually limited the sphere of his musical activity, making him a composer for the stage and nothing else. For this reason, we are bound even to lay stress upon the fact that Wagner evinced a decided inclination to stage authorship before he had written a note of music. Other composers, with no more than unimportant exceptions, have excelled in various branches of their art; and some, such as Mozart and Beethoven, have covered the entire field of musical labour; but, setting aside a few fugitive compositions, like the youthful symphony and the "Hymn of the Apostles," Wagner limited himself to lyric drama. He was the dramatist first; if he had not been a dramatist, would he have been a musician? We do not answer the question, but it is worth considering.

When Richard was fourteen years old, his mother, who again knew what it was to be poverty-stricken, removed from Dresden back to Leipzig; her daughter, Rosalie, having obtained an engagement at the theatre there. On settling down once more in the Saxon city, our young hero was entered at the Nicolai College, and quickly experienced his first serious rebuff. On the strength of the successes pointed out above, the authorities at the Dresden school had moved him to the second class; but, on presenting himself to those at Leipzig, he was, after examination, placed in the third. The iron of this humiliation entered his soul. With characteristic impetuosity he became disgusted with his studies, and was open to turn in any direction suggested by the fancy of the moment. Then, with the curious timeliness which often marks the action of what we call chance, Beethoven died, and there was great talk of the event throughout literary and artistic



Germany. Who was Beethoven? The discontented, rebellious pupil of the Nicolai did not know. We have Wagner's own authority for the statement that, at the age of fourteen, he had never heard tell of Beethoven. Public sorrow for a great artistic loss naturally drew the lad's attention to the dead master's music, which was frequently performed at the Gewandhaus, and from it came what Wagner himself described as "a more and more lively inclination for music." But even then nothing was actively done. "It was not till later, however, when my studies had comprehended the ancient classics, and inspired some poetic essays that I began to study music seriously."

It is important to note this retarded action as indicative of a state in which strong impulse had no part. We are accustomed to read of boys, who afterwards became great composers, as finding in music the law of their being—the be-all and end-all of life, and it is strange, indeed, to see in this particular case no decided inclination whatever. Even when action was entered upon, it was, significantly, for the purpose of writing incidental music to the murderous tragedy already described. Having heard Beethoven's "Egmont" music, what more natural in Richard's case than that he should resolve to equip his own terrible drama with a similar artistic appendage? Borrowing Logier's "Treatise on Harmony" from a circulating library, and giving himself eight days in which to master the subject, Wagner addressed himself to the task. At last the train had been fired, and his family soon found themselves in the midst of an explosion. Richard would be a musician! Poor Mrs. Geyer and her friends were not disposed to treat the avowal seriously. It was only a passing fancy, they thought; besides, the boy had done nothing to justify consideration of his wish, and could not even play the pianoforte. We may imagine that much talk went on in the Geyer household about the whim of its youngest hope, and it is not difficult to suppose that Richard exhibited a surprising amount of obstinacy combined with considerable freedom of speech in the advocacy of his intent. Be this how it may, the family authorities yielded, and placed the would-be artist under the care of Gottlieb Müller. Now was Richard Wagner launched upon a career. After flirting with the classics, courting the poetic muse, and expressing tender sentiments towards melodrama, he threw the handkerchief to music.

Wagner's connection with Müller was not a happy one—for the teacher, who, good man, was accustomed to lead plodding youth along the sinuous and thorn-encumbered path of musical theory, found that he had accepted charge of a very extraordinary being indeed. Cannot we fancy the pedantic master, with his head full of rules and exceptions, *vis-à-vis* with the flighty lad who had his head full of Hoffmann's Tales, and, in music, notions no less bizarre? Pegasus, as a colt, yoked with a steady-going old cart-horse! Of course, the relationship could not last. Müller, assured that he was wasting his time, and that he could make nothing of Richard, slipped the harness and let him go. It is conceivable that young Wagner was glad to be released from the musty influences (as he deemed them) of his teacher's study. He now could do as he pleased—probably had pretty well done so all along—and speedily there came from his pen the most extraordinary overture that musical youth ever produced, which is saying a great deal. This overture was not to lie in the unhonoured silence and darkness of a closed desk, nor was it yet to go into the fire. Sister Rosalie, engaged at the theatre, as we have seen, knew Dorn, the *chef d'orchestre* there—knew

him, in point of fact, well enough to take the liberty of introducing to him her young brother. Dorn received the callow overture, but we are never likely to know what he thought of it, nor even why he made up his mind to rehearse and perform it. Possibly he treated the thing as a good joke, and a joke the orchestra found it, for they laughed consumedly during rehearsal, especially at the drum-roll, which entered at every fourth bar, with methodical regularity. The "drum overture," as it came to be called, was played once, between the acts of a piece, and never heard more.

In after time, Wagner looked back upon it with mingled sorrow and amusement:—"That overture was the culminating point of my madness. To facilitate the reading of it, I had the idea of writing in three different inks; red for the strings, green for the brass, and black for the wood. The tissue of it was so complicated that, by comparison, Beethoven's Choral Symphony was like one of Pleyel's Sonatas."

Wagner still remained unpossessed by the spirit of music. He was ready for any appeal, from any quarter, to the sympathies of his volcanic nature, so that, when the "glorious days of July" came—when Charles X. had been sent about his business, and Europe began to echo the thunder-peal of a new French Revolution—who but young Wagner threw himself into the movement for liberty, equality, and fraternity. According to his own account, he became a revolutionary (for the first, but not for the last time, as we shall see) and arrived at the conclusion that every man, no matter how little ambitious, should occupy himself exclusively with politics. He took pleasure only in the company of political writers and disputants, and even contemplated an overture on a political subject! By the way, it is very curious that Wagner's early attempts at composition and even his relations with music, regarded the art in a capacity subordinate to something else. He studied Logier in order to deck his portentous and sanguinary tragedy with orchestral charms; and now we find him offering, or thinking about offering, an overture to the genius of liberty, which filled his soul with adoration.

Under the circumstances above glanced at, Richard left the Thomas School (whither he had removed from the Nicolai) and entered at the Leipzig University; the home authorities seeing no reason as yet why he should be consecrated to music. We have his own confession of the fact that he made very little use of his new opportunities. "I profited very little by that opportunity of instruction; in revenge, I abandoned myself to all the errors of a student's life, and, truth to tell, entered into them with so much heedlessness and so little restraint that I soon became disgusted." We are not disposed to attach undue importance to these proceedings on young Wagner's part. Such explosions of vitality, animal spirits, and recklessness are common enough in lads all the world over. But they cannot here be too seriously considered as indications of character. The tumultuous nature of Wagner's youth certainly throws a forward light upon his maturer years, and, to some extent, enables us to understand the vicissitudes which, in due time, it will be our business to consider more closely.

Blasé at seventeen, Wagner turned his attention once more to music, though not, as far as can be ascertained, with the purpose of making art the business of his life. He came under the influence and teaching of Weinlig, the cantor of St. Thomas's Church, to whom, in after time, he expressed himself much indebted. With Weinlig, Wagner tells us, the actual lesson consisted in "a patient and careful examination of that which I had written; with

infinite goodness, he would put his finger upon defective passages, and explain to me why he thought changes desirable; I quickly saw what he indicated, and was not slow in finding the means to satisfy him. He sent me away saying, 'You have learned to stand upon your own legs; now go.'"

It is not difficult to believe that the respectable Weinlig had a steady influence upon the very irregular youth whose musical education he undertook. Their natures, like their ages and habits, were very different; but it often happens that the greatest divergence in this respect is associated with the utmost power of mutual sympathy. How wise were Weinlig's counsels we are able to judge from his recorded words to Wagner. Here is one sage remark: "Probably you will never have to write a fugue, but learn to do so, nevertheless; at that price you will acquire independence, and all the rest will be easy." It was Weinlig, moreover, who opened up to Wagner the rich store of Mozart's genius, and excited in him a profound admiration of that master; thus preventing the narrowness which might have resulted from too exclusive worship of one idol—Beethoven. Dorn writes as to the youth's Beethoven passion: "I doubt if ever a young musician lived in such strict intimacy with Beethoven as Wagner did at seventeen. He had copied with his own hand the overtures and great instrumental compositions of the master; he slept with the quartets under his pillow; he sang the songs and whistled the concertos, for his talent as a pianist was never great; briefly, he was possessed by a Teutonic fury, which, joined to a good education and rare activity of spirit, promised rich fruit."

We have now brought our hero to the threshold of active musical life, not without having seen in the vague and indefinite tumult of his nature the elements of danger and the possibility of distinction. A fermenting youth like that of Wagner is a phenomenon as interesting as the surging upwards of lava in the crater of a volcano. We know not what may be the nature of the eruption, or in what direction the fire and force will flow. It may be mischievous or harmless, and its effects of any kind are almost certain to be great.

(To be continued.)

#### CAMBRIDGE WITS ON MUSIC.

WITS have generally exercised their powers at the expense of music rather than in her behalf. But the satire of literary men, when they grapple with a subject of which they know little or nothing, is often a two-edged weapon which cuts the hand that wields it. This is in the main the resultant impression to be derived from the perusal of Mr. Charles Whibley's interesting volume, entitled "In Cap and Gown," or "Three Centuries of Cambridge Wit," from which we have collected the following allusions to music. With regard to Mansel, the famous head of Trinity College, a post to which he was appointed in 1798, and which he held till his death, along with the Bishopric of Bristol, in the days of pluralism and port wine drinking, we read that "At a time when the Heads of Houses led a jealously exclusive life, Bishop Mansel was genial and affable; and when a dance was improvised at the lodge, would himself turn an organ." This geniality, however, was explained, in the opinion of cynics, by the fact that he had three marriageable daughters. Mansel, who was a "dead hand at a lampoon," was the author of the following epigram on Spray, "A wretchedly bad singing man in Trinity College Chapel, appointed by John Hinchcliffe, Master 1768-1789, and Bishop of

Peterborough, because he had a vote for the County of Northampton."

A singer, and not sing!  
How justify your patron's bounty?  
"Excuse me, you mistake the thing,  
My voice is in another county."

There is another allusion worth quoting in one of Mansel's squibs on "The Cambridge Commencement," which makes it clear that the local musical element was reinforced on state occasions by a London contingent. The lines run as follows:—

The music that plays in the church,  
Attracts them (*i.e.*, the visitors), though boiling the weather;  
Like the good folks by Orpheus of old,  
Who sat list'ning and steaming together.

Dr. Randall stuck up in the front  
(With the gay London fiddlers behind),  
Like a fine paper-punch, pulled by strings,  
Throws his arms and his legs to the wind.

Dr. Randall, it seems, was Professor of Music from 1755 to 1799. The liveliest picture of the musical man at the University is to be found in a series of characters of Freshmen, published in the *Cambridge University Magazine*, 1839-1842. The sketch is interesting as an illustration of the contempt in which the musical *dilettante* was held half-a-century ago by the robust Philistine. Such a "fritterer," if he ever existed, would certainly have been a great nuisance. The satirist, as is so often the case, is probably generalising from a particular case, which he has highly coloured to suit the purpose in hand.

"The Musical Freshman we do incline to classify as a distinct species, although considered by most freshmanologists as perfectly identical with the pestilent Freshman. Moreover, we do deem it vastly essential to pourtray the genuine Musical Freshman accurately, seeing that there be no small number of pretenders or sham Musical Freshmen; for verily most Freshmen, if asked, will arrogate to themselves that popular appellation. The genuine Musical Freshman, then, is generally likewise a home-bred as well as a pestilent Freshman; music being an 'extra' rarely taught (except by the birch rod) in schools. He may be known by having his rooms crammed like an Egyptian catacomb with a peculiar kind of lumber, strongly resembling mummy cases, and containing the bodies of defunct fiddles and superannuated wind instruments. He always sporteth a pianoforte, and seldom less than four flutes, therewith he keepeth up such a perpetual 'pothor o'er the heads' of the unhappy students underneath, as to compel them two or three times a week to fire pistols up their chimneys as a counterblast to the hideous annoyance. He never goeth to hear the sacred music in the college chapels (pronouncing it 'execrable'); but invariably payeth his seven-and-sixpence to hear Italian ditties squalled, and slipshod fantasias attempted, at Concerts, upon which he delivereth elaborate critiques to his admiring friends for a month afterwards. He is perpetually humming and whistling tunes, at the end of which he ejaculateth 'splendid thing that!' or 'sweet air this!' He hath a whole library of obsolete music, which he palmeth off as a 'glorious collection,' though he knoweth not the contents of one-tenth, he having purchased these great bargains at sales. He ordereth coffee and fiddles for four, for the purpose of favouring the whole court with what he is pleased to dignify by the name of a 'quartet'; after which he inflicteth on the company an 'original' composition of his own, which (albeit it smelleth strongly of plagiarism from 'Jem Crow' and the Dead March in 'Saul') is, nevertheless, highly applauded. In his second term the Musical Freshman becometh emboldened to bring out a 'septet' in the same style; wherein No. 1 puffeth the flute, No. 2 punisheth

the pianoforte, No. 3 tweaketh the fiddle, No. 4 pummelleth the drum, No. 5 murdereth the violoncello, No. 6 grunteth on the bassoon, and No. 7 playeth variations with his closed hand in imitation of the French horn; when the Dean unhappily breaketh in upon them, and gateth the drummer as a public nuisance for a month, and the rest for a week each, desiring them severally not to be so unpleasantly musical in future."

Since 1840 we have failed to encounter any traces of this hostility to music in the writings of academic wit. Now every undergraduate "sporteth" a pianoforte, and it is no longer taken to be a sign of flabbiness in a man that he is fond of music.

### WANTED, A HEAD.

I INTENDED to write such an interesting article on this subject, but after mature consideration have decided to abandon my intention as absolutely futile. What is the use of preaching to absolutely deaf ears? Besides, if I assert that the musical profession needs a recognised head, I only offend the few eminent men who believe that they already occupy that position, whilst the others fancy that I must be putting forward personal claims to distinction, and thereupon naturally sniff. So I do not intend to write that article, yet it would have been very interesting and readable. For every thoughtful person must have often been struck by the remarkable want of union among musicians, a want which causes them to compare unfavourably with every other profession, and often puts them to grave disadvantage. In the proposed article I meant to investigate the causes of this disunion, and to point out some possible remedies for it, but there! it would have been pure waste of words. Everybody knows that nearly all, if not quite all the troubles and shortcomings of our musical profession are the outcome of that deplorable lack of union, and everybody knows also that the first step towards union is—not liberty, equality, and fraternity—but loyalty to a recognised chief. We have, I may say, three men whose eminence entitles them to claim such fealty; but neither of them is ever likely to unfurl his standard and bid us range ourselves under it. Nor can we blame them, for a monarch should be chosen of his people, not claim their recognition—certainly not in the world of art. But I was anxious to point out how great, how pressing is our need of a chief at the present time. For instance, we have three important educational institutions, roughly representing the three principal classes of society: they have no connecting bond, and might, if it so pleased them, teach upon the most opposed and contradictory systems. Even the individual teachers in each school might differ entirely from their fellows. This would not necessarily involve evil results; but is there to be no authoritative control over impurities of harmony, vulgarities of counterpoint, and slanginess or Americanism in composition? Are the newspaper critics to be our only policemen to arrest all wrong progressions and broken rules? If so they must all be well read in the statutes (which they are not at present), and must all act with perfect unanimity (which they certainly never will). In other words, here too a Head would be wanted. It may well happen that a popular composer may arise, who from a slightly defective ear may consider certain dissonances—such as the triad on the leading note—agreeable, and because of his otherwise charming music may so accustom the public ear to his one bad chord, that we should grow to accept it and imitate it. Can nothing be done in such a case? A recognised musical authority could put his foot upon the vile thing, but as we stand no

one could interfere. I should not like to see the Musical Head attempting to decide upon the relative merits of the leading systems of harmony, any more than one would like Queen Victoria to settle the questions of high or low church; but if we are allowed to have absolute free-thought in these matters we are likely, in a few years, to have as many sects in music as there are in theology. Again, I would fain have pointed out that some such body as the Society of Professional Musicians would have done admirable service had it been commanded by an acknowledged head of the profession, and in saying this I should have earnestly disclaimed any intention to disparage its present able and respected chief. But try such a scheme on a small scale and see how far you will get. Take some country town where there are perhaps twenty or thirty professional musicians, and try to form them into a union with a leader elected by themselves from their body. To put it mildly, I do not think you will succeed. Yet if this could be done in every town, and these leaders were formed into a general union, this union would be a mighty engine, an irresistible power in the musical world—provided it were headed by the man whom we might agree to regard as the leading musician of England. All this I would gladly have argued in detail had it only been worth while. I could have shown, too, how this supreme authority could not only administer the many music schools in the kingdom with a consistent and uniform law, but could control the local examinations which, in spite of the recent most judicious co-operation, threaten to become a serious evil, if not a scandal. But, as I said before, the formation of such a union, whether commenced from the stem or the branches, is never likely to occur, and so it would be useless to discuss the question.

Yet *why* is it never likely to occur? When physicians, lawyers, artists, and even politicians can league themselves together, why cannot those who profess harmony? I should only be called cynical were I to give what I consider the true reason, so I will not say, as I intended, that it is because the interests which musicians have in common are apparently insignificant compared with their individual interests. But it is easy to prove the truth of this, notwithstanding. Ask any musician to join any form of union, and he will reply, "But what good should I get by it? It can't improve my position, and if you are going to embroil us with the publishers or any other of our natural enemies, I had rather not have any of that pie." Meanwhile he groans at the ever-increasing shoals of incapables in the profession, at the ever-decreasing terms for lessons, and the impossibility of bringing out or buying native music of any merit—

Hereditary handsmen! Know you not  
Who would be free themselves must strike the blow!

But the cause for which union, and, above all, a Head, is most urgently needed is the grievance-fraught question of copyright. Boldly faced by all of us, this lurking phantom, this dweller-on-the-threshold would lose all its terror; but regarding it as an incomprehensible bugbear, a kind of *She-who-must-be-obeyed*, we invite injustice and oppression. It fell to my lot recently in "another place," as they say in Parliament, to initiate a discussion of this matter, in seeming innocence, but really of malice aforethought. Pretty to see how ready every one was with complaints at the existing state of things, but where was the Curtius courteous enough and incautious enough to plunge into the gulf for the benefit of his fellows? Why didn't I volunteer myself? Simply because what is wanted in this matter is money and influence—a Head, in short. But our leading men are not Quixotes and I don't blame them. I recognise

the power known to physicists as inertia and I am not so unreasonable as to suppose that all our wrongs will ever be righted. If they were, what dull reading the papers would be! Had I written the article I have spoken of I could have pointed out with fine scorn the cowardice of those who encourage their own oppressors and can only wag their tongues, not their fingers, in self-defence. But since nothing bores people more than the copyright question, and I have the greatest horror of being considered a bore, I shall not say a word upon the subject; better, far better, that these vexed questions and grievances of amateur *versus* professional, rival conservatoires and certificates, under-paid organists and over-paid singers, pauper composers and well-to-do publishers, acts of copyright and deeds of copywrong—that all these things should settle themselves in our good old English muddley fashion, than that my readers should be bored and my fellow-musicians exhorted to put themselves to any trouble or inconvenience for the public welfare. Besides, I have no right to stir them up; I am not their Head, and until they find their Head they will never budge. And so, Mr. Editor, you must excuse me for not writing that article.

MANY years ago in these columns we drew attention to the overwhelming amount of testimony in favour of the calming effect of music in cases of insanity, and endeavoured to urge upon all who have the care of lunatic asylums the desirability of testing the efficacy of so powerful an ally in the medical treatment of their patients. Sanguine as we then were of the result of such an experiment, we could scarcely believe that the truth of our opinions had already been so fully confirmed until a few days since, on taking up a morning paper, we found the following advertisements for musical attendants: "Charge attendant required at the City of London Lunatic Asylum, near Dartford, Kent. A good cornet, or second violin player preferred."—"County Asylum, Whittingham, Preston: Wanted, male attendant, solo cornet player."—"South Yorkshire Asylum, Wadsley, near Sheffield: Wanted, immediately, an attendant (viola or double bass player), must be a thoroughly good performer on his instrument."—"Surrey County Asylum, Brookwood: Attendants required. Men of good character, musicians (string, bass, clarinet, and cornet)." Good terms are offered to applicants for these situations, the sum in one case rising gradually to £50 a year, with board, &c., and uniform every eight months. If it were necessary to strengthen our assertion that music is rapidly becoming a recognised remedial agent in the treatment of mental diseases, we could add many to the instances here given; and have now only to express an earnest hope that all who are thus called upon to exercise their musical talents for the benefit of the patients may be placed under the supervision of one who not only deeply sympathises with the art, but thoroughly understands how best to appeal by its influence to the susceptibilities of his hearers.

T. W. ROBERTSON, whose collected plays have just been published with a memoir by his son, was passionately fond of music, especially the opera, and the acting versions of his pieces abound in passages in which he sought—according to his lights—to secure appropriate musical accompaniment for the action on the stage. In one of his most ambitious plays, "Dreams," the hero is a musician, Rudolf Harfthal, who, going to seek his fortune in England, loses his heart to his pupil, Lady Clara Vere de Vere. At the beginning of Act ii. we find him awaiting his enchantress and soliloquizing at the pianoforte. The

instructions here read quaintly enough. "Why the events of the last few months would make a libretto—an opera. Let me see how they have run? A young man left his home (*he plays air piano*), his father (*trumpet*), and his mother (*pathetic*). He arrives in England (*Dibdin*) and is appointed tutor in the house of a great noble (*march*)." By way of contrast to the artist is the Earl of Mount-Forestcourt, who thinks Rudolf an over-educated cad, and when taxed by Lady Clara with being jealous, replies: "I can't be jealous of a man who plays well upon the drum." "Clara: The drum—the piano!" "Earl: It's the same thing—they're both music." Now, according to Lady Catherine Milnes Gaskell, *nous avons changé tout cela*, and Earl Mount-Forestcourt is an anachronism. In several places we have noted directions that the flute or the flute *obligato* shall lend its aid. For "War," his last piece, which proved a dismal fiasco, he has introduced a French *chanson* and a German students' song. In this connection it is worth adding that Robertson wrote for the German Reeds "A Dream in Venice," in which the inimitable John Parry was extremely well suited in the principal rôle.

HIGH Art Banjoism appears to be rapidly developing. We observe in the daily papers that two pairs of professors (banjoists, it would seem, mostly go in pairs, like soles, or snufflers, or spectacles) advertise Grand Banjo Concerts, each carefully disclaiming any connection with the opposition, and including a Banjo Competition for amateurs. Another couple advertise instruction thus: "Banjo taught in every style (including Tom Briggs', the originator of thimble playing). Knowledge of music not essential." Now this is one of those things calculated to make the most learned Mus. Doc. feel like a child playing with pebbles on the sea-shore while the great ocean (and esplanade) of banjoism lies unexplored before him. It is a humiliating confession to make, but we have not the least idea what is meant by "thimble playing," and alas, alas! Sir George Grove has omitted from his dictionary any mention of Tom Briggs. But what a tempting inducement to the amateur lies in the last sentence of that advertisement!

MEANWHILE signs are not wanting that the banjo is being gradually superseded, at least in the highest and most fickle classes, by the mandoline. This is calculated to rejoice the hearts of those who believe in the improvement of popular taste, for the mandoline has at least some claim to be considered a musical instrument, feeble though its powers and scope may be. And very smart and showy specimens do the instrument makers turn out. It may not be generally known, but society buys its musical instruments and likewise its music solely by the eye, not by the ear. A mandoline or banjo with nickel-plated screws and mother-of-pearl inlaying is far more desirable than one with merely a powerful tone (perhaps also less objectionable to a musician); and a gilt pianoforte with looking-glass in the front—or, like one in the Inventions Exhibition, with a shelf of novels at each side—commands a higher price than a plain ebony Broadwood. The gentleman who designs the illustrated coloured title-pages for drawing-room pieces is rightly paid at a higher rate than the mere composer, since it is the former who causes the piece to sell. And, indeed, to go a step further, there have been instances of singers whose popularity was earned almost entirely through their good looks.

BUT is not the window of the average music shop a standing disgrace, and a witness to our unmusical-



ness? Dressed solely to catch the eye, music hall songs with their really cleverly drawn pictorial covers, and feeble dance albums form the staple of the goods displayed, with the last new ballad or amateur waltz by way of a change. A trophy of cheap fifes, tin whistles and castanets in the centre, garnished with blue-glass saltcellars, which are supposed to exercise some mysterious influence on a pianoforte under which they may be placed, and a sample of "our new model Ten Guinea Cottage Piano" in the background—such are the usual contents of a music shop—we beg pardon, Emporium—window in either town or country.

And the inside is often not much better than the outside. Except in those instances where there is a shopman who is privately utilising his advantages and studying to become a teacher, you will usually find the most ludicrous ignorance of music displayed in these places. Two curiously parallel cases which recently occurred we should not venture to quote had they not come under our personal notice. We vouch for their absolute authenticity. In the one a young lady was desired to get a volume of the earlier Sonatas of Beethoven in any of the collected editions. "Beethoven's Sonata, Miss?" said the intelligent shopman. "They're out of print; but I daresay in a week or two we shall have some in." The other case was similar, though it occurred at another shop. The work demanded was Mendelssohn's "Songs without Words," and the querist was gravely informed that they were *not out yet*. These instances quite throw into the shade the writer's own experience, when wishing to refer to Grove's Dictionary at the library of a certain musical institution in London. After a prolonged search the librarian returned with a volume, and said: "The only dictionary we seem to have is Johnson's. Will that do?"

THE arts of music and painting have long been considered analogous. The technical terms of each have been interchanged to describe effects aimed at or attained. The musician talks of "orchestral colour," of "shading," and even of the "pigments" employed to produce results. The painter of "symphonies," "harmonies," "tone," "crescendos," "fortes" and "pianos" in his own work or in that of his colleagues of the pictorial brush. So far all is in agreement. The reciprocity of technical terms of each art, one appealing to the senses through the eye, the other through the ear, shows no great violence to consistency. The hunger for imagery, and the thirst for new adjectives, especially on the part of those whose education is limited and whose perception is restricted, have been the means of introducing new forms of illustration. The vocabulary of the studio being exhausted, the slang of the stable and of the race course is pressed into service. In a paper chiefly devoted to sport it may be as well to write down to the level of the intellects of the readers, and to say that the "curious in-and-out form of the choir shows that the weight was a little too much for them," or that "the Yorkshire amateur is game, but he could not quite stay the course." This kind of metaphor may please the minds of certain people, but it is questionable whether the dignity of art does not suffer when it is necessary to resort to such aids to describe or to record the effects of music.

It may be interesting to know that, with a judicious combination of neighbours, the nuisance of street music may be crushed by a very simple process. According to the law on the subject, itinerant per-

formers, if ordered to remove from a house where their efforts are not wanted, must not only go out of sight, but also must go out of hearing. Now if a few friendly inhabitants of a street, having houses at different points, were to combine together, German brass bands, with flat basses and sharp tenors, wandering vocalists, single or in company, blind or otherwise, with the executants on tuneless diapason pipe-horrors, scooping scale pianos, and others with a like *turn* for music, would find their occupation gone. Their chances of grinding horrible melodies into popularity would, in the face of such an organised opposition, be destroyed. They would be compelled to take a turn at something else. If they were contumacious, and happened to be brought before a reasonable magistrate, who knew or could be reminded of the law, perhaps the treadmill might serve their turn.

#### FACTS, RUMOURS, AND REMARKS.

HERE is the programme for the Worcester Musical Festival of 1890:—Tuesday Morning—"St. Paul" (Mendelssohn). Tuesday Evening—"Creation," Parts I. and II. (Haydn), "The Last Night at Bethany" (Mr. C. Lee Williams). Wednesday Morning—"A Stronghold Sure" (Bach), "The Requiem Mass" (Mozart), Symphony in C minor (Beethoven), "Blest pair of Syrens" (Dr. Hubert Parry), "God, Thou art Great" (Spohr). Wednesday Evening—"St. Cecilia" (Dr. Hubert Parry), "Unfinished Symphony" (Schubert), Short Orchestral Work—to be composed for the occasion (Mr. Edward Elgar), and miscellaneous selection. Thursday Morning—"The Repentance of Nineveh"—to be produced on the occasion (Dr. Bridge, of Westminster), "Engedi" ("Mount of Olives") (Beethoven). Thursday Evening—"Elijah" (Mendelssohn). Friday Morning—"Messiah" (Handel). On the whole, a good programme, with enough of novelty and quasi-novelty for the public concerned, and an excellent choice of familiar masterpieces. We are glad to see "St. Paul" where it stands, and, at the same time, that it has not thrust out "Elijah." The substitution of a Cathedral performance for one of the secular concerts is also a welcome change, which will certainly be adopted at Gloucester in 1892. We look forward to a time when these Three Choir Festivals will confine themselves entirely to the Cathedral.

WE are indebted to a correspondent for a quite too lovely example of provincial criticism. In quoting some parts of it we elect to withhold the name of the journal, because we really do not wish to deprive the editor of so valuable a contributor:—"After an interval of ten minutes the audience settled down to hear the *pièce de résistance* of the evening—the pianoforte quartet of Schumann. The first part of the Concert had produced no work for the violoncello, whose entry now was at once felt. The quartet opens with a *slow procession of minims*, with a halt and a call of invitation, after which it dashes off into a free wild movement, with *romantic leads* for the several instruments; again quiets down, and finishes with a burst as of *compressed fire fortissimo*. The violoncello and pianoforte start the dancing Scherzo, in the course of which is introduced a *chromatic meditation* by the tenor and a most difficult bit of *trio*, with *discords and sparks of pizzicato notes*; the slow movement which follows is thoroughly characteristic of Schumann, most beautiful and glowing, but full of syncopation and change of time—violin and tenor at the close ascending and descending together; the tenor, after leading to the great *Finale*, starts off with

a spirited theme, in which the others join. This dies down, and again passes through movements as of a troubled sea, from which it bursts with struggles and arpeggios, and ends in its complete and triumphant re-assertion."

THE Chicago people are naturally and, as far as appears, justly talking very big over their immense opera-house, to which, as a bad beginning, the ugly name of "Auditorium" is given. The *Indicator* says: "The great theater which Chicago pluck and money has erected has no equal in the world for beauty, stage facilities, and seating capacity, and the extraordinary auction sale which was held at Central Music Hall, November 22, at which the receipts for choice of boxes and seats for the season footed up the enormous sum of 70,000 dollars, and which was followed by a regular sale, which in three days swelled the total to over 125,000 dollars, insures an attendance during the season that will record a financial success beyond comparison with that of any previous engagement for the same length of time." Then comes the inevitable crow of the West over the East: "This is something of which the West may well be proud. It tells the 'art center' of the provincial East a story which will silence their claims of superiority for some time to come. It means that Chicago has the wealth and disposition to secure the best, and when it is once secured is ready and eager to support it beyond the shadow of failure. The opening of the Auditorium is set for Monday evening, December 9."

AMERICA is the land of new ideas, and a contributor to the *American Art Journal* starts a novel method of writing Concert notices. Dealing with a certain performance under the pleasant guise of a religious meeting, he says: "The meeting concluded with the experience of Dr. Brahms. Now the doctor reminds me at times of the good old Rev. Joseph Quigley I once heard, who had the reputation of being long whether he were measured by a tape-line or by a clock. Dr. Brahms's observations are far more orthodox than many of his brethren of the present day. There is abundant evidence of his good training and theological profundity, but, on the other hand, I often doubt whether he really has had any *experience* to relate. Has he ever had an emotion? It seems as though it might do him good once to have a toothache—that he might be tried and tempted to say a bad word, anything to bring him into the sympathies of his brethren, who never can hope to know as much as he, but who nevertheless feel what they say. Of course he brings in the usual phrases about its being 'good for us to be here,' &c., and it were uncharitable to doubt that he means what he says; still he spins out his harangue to such a length at times that I think, if I were in the adjacent pew, I would grab him by the coat-tails and help him cut it short."

THAT mysterious disease, the Nikisch fever, having abated a little at Boston, the people are beginning to criticise the new-comer. We read some very outspoken remarks in the *Gazette*:—"It seems to be a principle with Mr. Nikisch to interpret in one invariable vein, and that a vein inspired by his own feeling of the moment. The result is a mannerism of style that must at last become oppressive by its monotony, and which must inevitably suggest too much of Mr. Nikisch and too little of Beethoven, of Mozart, or of Mendelssohn, and so on through the long list of composers of the older school. The ritardandos, the ritenutos, and the rubatos in which he indulges to

excess are becoming wearisome, and a sugary Beethoven and a treacly Mendelssohn whom we do not know, must, in the end, disagree seriously with the musical stomach." In all this, Nikisch is but a representative modern conductor, who, instead of reverently seeking to discover the mind of the composer, imposes his own upon the composer's works. The pianist began the game, the conductor has followed suit, and the result is confusion, to say nothing of vanity and vexation of spirit.

W. J. HENDERSON speaks: "What will the opera of the future be? We do not want opera without melodious singing, and we will not have mellifluous jingle without soul. Transfusion of blood must take place, for it is not possible that either German or Italian opera will retain its present constitution unchanged. The fittest must survive, and that is Wagner's music-drama. But let us add to it the unfailling vocal melody of Mozart and Gluck, and the skill of Italy in training and writing for voices. The set forms and surprising florituri of the Italian stage are dead; they have no place in dramatic expression. What Wagner theories need to make them the true foundation of the opera of the future is a greater proportion in the voice-parts of fluent melody and polished vocal art. When a composer arises who knows how to superimpose upon the anatomy of a Wagner music-drama the fair exterior of a finished vocal art, we shall have a form of opera in which ideal beauty shall go hand in hand with consummate significance." We shall, and not till then.

THERE is a practical joker in the office of our respected contemporary, the *Musical Standard*. A duly authorised critic attended the performance of "St. John's Eve" at the Crystal Palace, and wrote a glowing account. Mr. Cowen's music was found "delightfully melodious, pure, and pastoral," and a string of "gems" was made, including nearly every number in the work. But the office boy, or somebody equally larkish, got hold of the "copy," and added: "It will hardly add to Mr. Cowen's reputation; he has written down to the level of the ordinary audience, not just above them. Moreover, musicians will mark its absence of originality, and its many reminiscences of known music; its instrumentation, pretty as it is, sounds, on the whole, feeble." Somebody ought to be whipped for thus endowing our contemporary with the two voices of Stephano's island monster: "His forward voice now is to speak well of his friend; his backward voice is to utter foul speeches and to detract."

BREATHING having much to do with singing, we make no apology to our vocalist readers for inserting a short essay, written by a promising young American of fourteen:—"Breath is made of air. We breathe with our lungs, our lights, our liver, and kidneys. If it wasn't for our breath we would die when we slept. Our breath keeps the life a going through the nose when we are asleep. Boys that stay in a room all day should not breathe. They should wait till they get out of doors. Boys in a room make bad, unwholesome air. They make carbonic acid. Carbonic acid is poisoner than mad dogs. A heap of soldiers was in a black hole in India, and a carbonic acid got in that there black hole and killed nearly every one afore morning. Girls kill the breath with corslets that squeezes the diagram. Girls can't holler or run like boys because their diagram is squeezed too much. If I was a girl I'd ruther be a boy, so I can holler and run and have a great big diagram."

SOME of the Scotch "bodies" are excited again about music in their churches. A certain Rev. Robert Thompson urged, at a meeting of the Glasgow Presbytery, that steps should be taken to put down what he called Sunday evening Concerts. "He held that, instead of some of the Glasgow churches being houses of God, they were houses of the god of music. Amid interruption, he stated that if they advertised a first-class ballet to take place in a church, and that the prettiest girls in the congregation would show themselves in tights, the church would be crammed." Of course it would, but the brain of a Scotch parson is needed to conceive such a scene. If Mr. Thompson derives any comfort, from bearing his testimony, like another Mucklewraith, against sins in the sanctuary—that is to say, the reverent performance of sacred music in a sacred place—we do not grudge it to him, but he will some day grow tired of acting Mrs. Partington in a white necktie.

THE "bodies" have their English imitators, we regret to say. At a religious meeting in Nottingham the other day, one Mr. Goodliffe lifted up his voice against "entertainments on the Lord's Day"; and this is how he supported his argument: "They did not hear Christ saying, 'We must keep up the gatherings any way, so run after those friends, Peter, and tell them we will have a different style of service to-morrow: something very short and attractive, with little if any preaching; to-day was a service for God, but to-morrow we will have a pleasant evening for the people. Tell them they will be sure to enjoy it, and have a happy hour; be quick, Peter, we must get the people somehow, if not by Gospel, then by nonsense.'" Of Mr. Goodliffe's capacity for talking nonsense we, after the foregoing, have not the smallest doubt. What a loss he is to the entertainers!

WE take from a contemporary the following interesting information with regard to a forthcoming work:—"M. Gounod has now completed the score of the music he has composed for M. Barbier's *Jeanne d'Arc*, in which Madame Sarah Bernhardt is about to appear in Paris. The chorus will comprise eighty voices, forty-five male and thirty-five female, and is rehearsing every day under the direction of M. Louis Pister. In a few days the general rehearsals of the combined musical and dramatic corps will begin. *Jeanne d'Arc* is in three acts, which are entitled respectively, 'The Mission,' 'The Triumph,' and 'Martyrdom.' Each act is divided into two scenes, in two of which celestial apparitions will appear. The funeral pyre will probably be the most sensational of the six tableaux."

MISS MONROE'S Ode (set to music by Mr. F. G. Gleason), for the opening of the Chicago Auditorium, is a most creditable specimen of the *pièce d'occasion*. Here is the peroration—

From misty rivers, from the lofty plains  
Rimmed round with jagged guardians grim and old;  
From the rich realm beyond, where summer reigns  
And the warm ocean sleeps in robes of gold,  
From far and near the choral praises ring—  
The wise world wakes, thy festal song to sing.

The description of California as

... rich realm beyond, where summer reigns,  
And the warm ocean sleeps in robes of gold,

gives apt expression to the reminiscences of every one who has visited that lovely land.

THE *Globe* recently published an amusing article on "Hummer, Drummer and Co.," that is to say, the people who make noises and irritate their neighbours

at Concerts. We greatly fear that our contemporary's irony is altogether wasted on the members of the firm in question. No sense of wrong-doing has ever aroused their moral consciousness, and it may be doubted whether they are even aware of their bad habits. One of the most persistent hummers we ever met was a prominent critic not long since deceased. His seems to have been a clear case of unconscious vocalisation.

IN the same *Globe* "turnover," it was stated that as, on a recent occasion, a man was leaving the Concert-room during the performance of an Overture, Mr. Lamoureux stopped the band, turned round, and made him a pleasant gesture, as who should say "Do as you like." We join our contemporary in hoping that the French Conductor will not have imitators in England. Outrages on the liberty of the subject and the rights and privileges of a free-born Briton are not to be tolerated in this happy land. It is one of the dearest prerogatives of the free-born Briton to annoy his neighbours. "Britons never shall be slaves."

TAKING a hint from Wagner, who got it from Méhul, the managers of the Metropolitan Opera House, New York, have sunk the orchestra out of sight. The result, we learn, is not uniformly good. Thus the critic of the *Tribune*—a friendly witness—speaks of the tone of the violins as "unduly thin." On the other hand, the brass and drums are much improved. The chief gain must ever be a view of the stage without having to look past a gesticulating conductor, and the complicated machinery he directs. This apparatus necessarily goes far to destroy illusion.

HERE is an interviewer's word portrait of Eugene d'Albert: "He is a very small man, with a shock of dark and disorderly hair, two very small and deep sunken eyes, and a reddish moustache nurtured to bristly coarseness—presumably by a premature and frequent use of the razor—and cut in a scrubbing-brush fashion. His attire, to put it mildly, is *négligé*, and he is wont to perambulate the town in a broad-brimmed soft felt hat, and a 'Jager' frock coat—i.e., an impossible garment, buttoning upon the extreme left with a view to protecting the wearer against draughts." Not a flattering likeness!

RUBINSTEIN'S sixtieth birthday (and artistic jubilee) has been kept at St. Petersburg with all manner of rejoicing; everybody, from Czar to moujik, taking interest in it. The occasion was purely national, and the anniversary received little attention out of Russia. We English may safely say that no fuss is made here over our artists. They manage things differently in Russia; but "scratch a Russian and you find a Tartar." What can you expect from a Tartar in the way of dignified indifference to genius?

WE hear of a lady composer in Paris, named Cécile Chaminade. Dr. J. F. Bridge will be interested to know that she has written a Ballet entitled "Callirhoë," two movements from which were lately played at a Lamoureux Concert. The Paris correspondent of the *Daily Telegraph*, who was the musical critic of that journal twenty years ago, writes: "The young lady's music is by no means ambitious, but, thanks chiefly to the brilliant orchestration, the ballet selections were decidedly effective." That is all we have any right to expect from ballet selections.

SOMEBODY having, for a literary purpose, begged Verdi to send him a short account of his youth, the master thus replied: "The object of your publication is excellent; and I regret my inability to comply with your demand, having never written anything concerning either my private or artistic life. Even if I wished, I should not know what to say about my childhood, which was passed wholly in obscurity and poverty. You can find persons who, more than myself, deserve holding up as examples to your children."

A BATH correspondent puts it to us whether we do not think that music is making progress in this country, and gives us an example: "To-day I was asked by an apparently well-informed lady to show her the music of the 'Yeomen of the Guard.' She wanted the 'Sonata' or dance music. I at once apologised for not having, and, as yet, not knowing the 'Sonata'; but perhaps it would be published shortly. Is it true we are almost on the eve of the twentieth century?"

THE Marquis de Caux, Adelina Patti's first husband, has passed away from a stage on which he did not shine, save in the reflected light of a Court. As the *mari* of a *prima donna* he was certainly a failure; but he had social merits, which not a few people in this country remember to his credit. For years he was a familiar figure at Covent Garden, sitting in a stall-chair, and watching his wife through an opera-glass. The deceased Marquis was not at all a bad judge in matters operatic.

*Le Guide Musical* has a good story. At one of the rehearsals of "Esclarmonde" matters went wrong, and somebody gave vent to an exclamation more blasphemous than decent. Immediately came the sharp rattle of a telephone bell—it was that of the instrument connected with the Palace, and presently a gentle voice remarked through the wire: "Pardon; the Queen heard. Cannot you rehearse without swearing?" After that nobody invoked the Supreme Being during the rest of the day.

THE Archbishop of Canterbury, on the representation of many eminent men, has granted to Mr. E. H. Turpin the degree of Doctor in Music. Upon this the new Doctor is to be entertained at a dinner and presented with the robes of his degree. This is all very graceful and proper, the more because the honours fall to one who has not only done excellent service to his art, but is one of the most modest of men.

ADVENT music in the London churches is quite up to the average this year. At St. Anne's, Soho, they have had Spohr's "Last Judgment"; at St. Peter's, Eaton Square, the same work; at St. Paul's Cathedral, the same work; and at Marylebone Parish Church, Gounod's "Mors et Vita." These are only examples from among many which show how satisfactory is the progress of the English Church towards the character of sacred music's nursing mother.

So the once famous choir of St. George's (Catholic) Cathedral, Southwark, has been disbanded, and singers of the voluntary persuasion reign in its stead. We are sorry for the change; but when poverty comes in at the door sentiment flies out at the window. The congregation is poor, it seems, and the new bishop has made financial arrangements necessitating the step which deprives London of an almost historic institution.

AN English organist writes to a friend from America: "Barnum has taken to England very many wonderful curiosities, but quite forgot to ship the most wonderful of all—a Yankee church choir-boy." We invite the English organist to give us a study of the "freak" in question. There can hardly be a doubt that he differs in important (and amusing) respects from his English congener.

MR. ALDERMAN SPARK, the very able and untiring Secretary of the Leeds Musical Festival, has been entertained at dinner and presented with a gold watch and chain, as well as some costly silver plate. No recognition of Mr. Spark's services could be in excess of his deserts. He is the life and soul of the Festival, and no less shrewd and skilful than devoted.

"A CERTAIN man went down from Jerusalem to Jericho and fell among thieves." Mr. Santley has met with one, at least, in the course of his Australian tour, and that one standing in some sort of business relation to himself. The thief got off with more than £500 of the baritone's money, and escaped, we hear, through a loop-hole in the law.

THE widow of Ignaz Moscheles died in Germany on the 13th ult., at the ripe age of eighty-four. She was married to Moscheles in 1825, and passed with him many happy years. The deceased lady will be remembered by her Memoirs of her husband, and by the numerous references to herself in Mendelssohnian literature.

THE *New York Sun* has been telling its readers the old story of the pianoforte piece which could not be played unless a note was struck by the nose. But it was Mozart, not Beethoven, who first puzzled Haydn with the trick and then showed how it could be done. Mozart had a long nose; Beethoven's nasal organ was not at all adapted for pianoforte work.

MR. FREDERIC ARCHER is now a resident at Milwaukee, and has established there a Choral Union, which is to be run on very severe lines indeed. "Under no circumstances will any concession be granted to what is called popular taste." How long will the Milwaukee Choral Union live?

THE Lady Bountiful of Glamorganshire, otherwise Madame Patti, will give a Concert in Neath next year for the benefit of the poor. As this means at least £1,000, the poor have reason to "rise up and call her blessed."

A LECTURER has been discoursing at Blackpool on "Music and Noise." We hope he succeeded in making his audience distinguish between the one and the other. The task is every day becoming more difficult.

It is stated that Mr. Abbey guarantees seventy-five Concerts to Otto Hegner, and pays him £80 for each appearance. £6,000 for a single tour is not bad for a boy of twelve. It should stimulate the production of prodigies—and spoil the market. Well if it does.

THERE is a report to the effect that Mrs. Antoinette Sterling has applied for admission into the Society of Friends. The question is whether she will wear the distinctive dress at Concerts. A Quaker public vocalist is something wholly unknown, we believe.



THE late Ilma di Murska's dog died before his mistress, and we have lately been informed, with all due solemnity, that Sophie Menter's cat has died also. Thank goodness, the world is not yet left desolate! Adelina Patti's parrot still survives.

WE take the following atrocity from an American paper: "Patti, once dark-haired, has become a blonde. Well, since she is to farewell she should fair well." Mark not only the pun but the new verb, to farewell: I farewell; thou farewellst; he farewell!

ACCORDING to *Le Ménestrel*, the tenor, Stagno, received the following from the dethroned Emperor of Brazil in answer to his offer of shelter and hospitality. "Your reign, superb artist, has lasted longer than mine. But let the will of Heaven be done."

THE Boston *Musical Record* tells its readers: "Australian writers criticise Santley severely." A good hater of critics suggests that this accounts for his success.

DR. MACKENZIE'S Suite for Violin, "Pibroch," was performed by Sarasate at the Metropolitan Opera House, on the 5th ult., with great success.

RUMOUR, just come from America, states that the financial result of the Otto Hegner tour is not what was expected.

EUGENE D'ALBERT, sometime pupil at our Royal College of Music, is probably gratified to find that certain American papers style him "Herr."

#### ROYAL CHORAL SOCIETY.

AT the third Concert of the present season, on the 4th ult., was performed Mr. Peter Benoit's Oratorio "Lucifer," the production of which by this Society in April last was duly chronicled in our columns. To what we then said concerning the work we have naught to add, since a second hearing has not tended to modify the somewhat unfavourable opinion we felt called upon to express. Much of the music again created a satisfactory effect, but, as a whole, Mr. Benoit's Oratorio must, to English ears, inevitably sound laboured, vague, and uninteresting. That it is destined not to hold a permanent place in the Albert Hall repertory seems only too probable, especially after the comparatively small attendance at the repetition now given. The performance—again honoured with the composer's presence, although, as before, he did not place himself *en évidence*—was in most respects as excellent as that heard earlier in the year. It suffered, indeed, from only one serious drawback—namely, the necessity for the parts of *Lucifer* and *Earth* being sung by one artist, in consequence of the indisposition of Mr. Blauwaert, who was prevented at the last moment from coming over to repeat his fine impersonation of the *title-rôle*. Mr. Watkin Mills undertook in the bravest manner to fulfil the double duty, and therein acquitted himself remarkably well; but such an arrangement was bound to weaken the dramatic contrast of certain scenes—and contrast is a quality in which Mr. Benoit's music is already none too strong. The music of *Fire*, previously sustained by Madame Lemmens-Saerrington and Madame Patey, now fell to Miss Macintyre and Madame Belle Cole, both of whom imparted to it a conspicuous beauty of voice and charm of style. Mr. Iver McKay won a hearty round of applause for his tasteful delivery of the tenor air allotted to *Water*. By far the best feature of the performance, however, was the rendering of the choruses, which, despite their excessive difficulty, have been thoroughly mastered by Mr. Barnby's splendid choir. They were sung from first to last with a refinement and intelligence that wrung from the composer

expressions of the warmest admiration. How much of this result was due to the unremitting pains taken by the Conductor, it can hardly be necessary for us to say.

#### CRYSTAL PALACE.

THE Incidental Music to "Macbeth," by Sir Arthur Sullivan, was performed, for the first time at Sydenham, on November 30. There is a great charm in Sir Arthur Sullivan's music to "Macbeth," and its fitness for enhancing the dramatic situations was illustrated in the best possible manner when the tragedy was played at the Lyceum Theatre, while the grace of the musical thoughts was more strongly shown in the Concert performance. Many composers have turned their attention to "Macbeth" as a suitable subject to which music could be fitted, but of all their productions the music written by Matthew Locke, Leveridge, or Purcell, as the case may be, and Sir Arthur Sullivan stand alone in public estimation. The other numbers of the programme of this Concert included the vocal performances of Mr. and Mrs. Henschel, of which those of the latter were the most acceptable, as was evident by the success attained in the romance "Glöcklein im Thale" (Weber), sung in a charming manner, which even the evident nervousness of the singer did not mar. A fairly good rendering of the Symphony in D, by Brahms, was given, but in the Ballad for Orchestra "The Ship o' the Fiend," by Hamish MacCunn, the orchestra excelled itself, and gave a very fine interpretation of this clever piece of writing. The Concert commenced with the Overture to "Euryanthe," by Weber.

Mr. Blauwaert was announced to have sung at the Concert of the 7th ult., but from a continuance of the indisposition which caused his absence from the performance of "Lucifer" at the Royal Choral Society he did not appear, and his place was taken by Madame Louise Pyk. Miss Marian Osborn made her first appearance at these Concerts as a pianist, and played Beethoven's Concerto in G, for pianoforte and orchestra. An Overture illustrative of an Eastern fairy tale, entitled "Säkuntalä," written by Goldmark, was performed for the first time in England. The composition is good, and as an early work of its author it displays the promise which has been so successfully fulfilled in his later works. Mr. Frederic Cliffe's Symphony in C minor was performed for the second time at these Concerts and repeated its former successful impression.

"St. John's Eve," an old English Idyll for solo voices, chorus, and orchestra, the poem by Joseph Bennett, and the music by Frederic H. Cowen, was presented, for the first time, at the Concert of Saturday, the 14th ult. The work, which is in dramatic form, is founded on the legend associated with the observance of the customs on St. John's Eve by young maidens who wish to discover their future husbands. The idea is pastoral and pretty, and forms a most charming subject to which music may be written. It has been most excellently carried out alike by the composer and the librettist. The story tells how Nancy, a village maiden, is called upon by Margaret, an ancient dame, to observe the custom of St. John's Eve by plucking a "dewy, blooming rose" at midnight, and hiding it from observation until Christmas time. This is done, and in due course Christmas arrives, and Nancy appears amid her friends, who are celebrating the festive season, wearing an unfaded rose. Robert, a young villager, who had previously avowed his intention of making Nancy his bride, immediately claims her hand, with commendable promptitude. Nancy, however, rejects his advances, in spite of the traditional rule, which has been thought unalterable, and some confusion prevails. At this point the Young Squire appears, and states that he had replaced the flower picked on St. John's Eve by an unfaded rose. Nancy does not refuse her wooer, but coyly accepts him, amid general satisfaction and rejoicing. Thus it will be seen that the plot is unstrained and perfectly natural in its evolution. The music which Mr. Cowen has written is in keeping with the simplicity and innocence of the story. It forms one of the best works he has yet produced. The Cantata opens with an introduction, pastoral in character, and eminently descriptive in the employment of characteristic phrases for the scenes which follow. In the first scene Margaret, the

ancient dame, states in recitative and air what is required of those who wish properly to observe the Eve of the Festival. This is preceded by a bright opening chorus, which is highly dramatic, and of the nature usually associated with light opera. The song of *Robert*, which succeeds *Margaret's* air, is appropriately characteristic of the boastful lover, and its melodic figure is again repeated in the last scene. *Robert's* song finishes with a derisive chorus from the girls, "Thy wooing's vain." The lighting of the Saint John's fire is described in the chorus "Ho, good Saint John was a shining light," which is sung while the pile is ablaze. This chorus is a fine specimen of vigorous writing of a most effective character. The picturesqueness of the scene is increased by the merry dance round the flames which follows. This measure is arranged in three sections, one of the composer's own invention, and the remaining two adapted from ancient tunes, "Old Noll's Jig" and "The glory of the West." At the conclusion of the scene fragments of the chorus "Ho, good St. John," are heard mingled together with the melodies of the dance, and a highly dramatic close is brought about. The second scene—the garden of *Nancy's* cottage at midnight—opens with an orchestral introduction descriptive of the calm and peace of the surroundings, written with much grace and feeling—a charm which distinguishes the whole of the second scene. In *Nancy's* solo air, "Say, what dost thou bear?" the composer is heard in that melodious vein which has won for him much popularity. The last scene in the *Squire's* house is brightly conceived. The orchestral introduction is remarkable for the imitation of church bells, an effect which is obtained by a passage of consecutive fourths to represent the pitch of the bells and their "overtones." In this scene the necessary happy state of affairs is brought about, and the wooing of the *Young Squire* is described in a duet which, though somewhat delayed in its climax, is effective and well written. The work is brought to an end by a chorus, "Now joy shall be," in which are heard the principal themes of the work. Miss Macintyre, as *Nancy*, sang the music allotted to her with conspicuous charm. Miss Hilda Wilson, as *Margaret*, displayed much dramatic power in her singing, and achieved considerable success in the air "You, Nancy, at the night's full moon." Mr. Edward Lloyd sang in his own artistic manner the part of the *Young Squire*, and Mr. Plunket Greene that of *Robert*, this being his first appearance at the Palace since his return from his triumphs in Germany. The band and chorus were excellent, and Mr. Cowen, who conducted his own work, must have felt nothing but the highest gratification at the manner in which it was received. The Idyll, with its simplicity, charm of melody, and effectiveness, possesses many attractive points, which should ensure its becoming popular with all choral societies in search of gratifying novelties. In order to fit the work for the needs of societies which cannot always command the services of a full orchestra, the composer has arranged his score for a small band consisting of flute, oboe, clarinet, bassoon, two horns, and the usual complement of strings.

The Overture in E to "Fidelio" was also played, as well as a Ballad, "Landkjending," by Edvard Grieg, for baritone solo, male chorus, and orchestra, a bold and tuneful piece of writing, which was given for the first time in England. The Concerts will re-commence on February 8 next.

#### "THE GONDOLIERS."

THE new opera of Mr. Gilbert and Sir Arthur Sullivan was produced at the Savoy on the 7th ult. with enormous success, and at once bade fair to occupy the stage for a very long time. At the *premieres* of "Ruddigore" and the "Yeomen of the Guard" the audience were not wholly free from misgiving as to the abiding popularity of those works. It was felt that author and composer had turned over a new leaf, and in the act, passed from a page stamped with their own individuality to one in which they could only hope for divided possession. The question was whether, in the new work, they would persevere or retrace their steps. Of the two courses the second obtained preference, and, amid general approval, "The Gondoliers" made itself known as a comic opera of the old type, full of Mr. Gilbert's strange

conceits and curious inversions; full, also, of Sir Arthur Sullivan's most humorous music. For ourselves, we share the general satisfaction. Our admiration for the "Yeomen of the Guard" as a musical melodrama was strongly expressed, but the world must have its laugh, and it is a good thing when men who can provoke mirth in harmless fashion exercise their vocation.

It would be superfluous to give details of the story of "The Gondoliers" on the present occasion. They are familiar to every reader, and we shall only advert with brevity to those features from which the libretto acquires its distinctiveness. The plot is simple enough, and may claim to be one of Mr. Gilbert's best, inasmuch as it is strong where his "arguments" are generally weak—namely, in the last act. The imbroglia smooth out naturally and at the right moment. There is, of course, abundant love interest, though the author has not chosen to make love his principal motive. Three pairs of lovers, yet the tender passion is, as a moulding force, subordinate! This is unusual, and has the inevitable effect of throwing the lovers, as such, into the background; the girls, especially, though amusing on the stage, having very little significance with regard to the plot. We find the motive of the opera in the circumstances attending the high politics of Barataria, out of which spring the confusion as to which of the two gondoliers is the rightful sovereign; the curious arrangement of a joint kingship till the mystery is cleared up, and all the chain of grotesque incidents following thereupon. From the same source arise, moreover, the opportunities for Mr. Gilbert's inevitable sarcasm. In every one of his operas he has a favourite butt which he assails with the slings and arrows of humour, not always good humour. The absurdities that cling like barnacles, to thrones, dominions, principalities, and powers are the butt in this case. Mr. Gilbert's Spanish grandee, impetuous and proud, yet quite willing to be exploited by a limited liability company, is funnily "shown up," but so, in order to be quite fair, is the Republican gondolier, who expresses the greatest contempt for kings till he hears of his own chance in that line, and then he declares, "I've a very poor opinion of the politician who is not open to conviction." The flatterers who surround nobles have their turn:—

And noble lords will scrape and bow,  
And double them into two,  
And open their eyes  
In blank surprise  
At whatever she likes to do.  
And everybody will roundly vow  
She's fair as flowers in May,  
And say "How clever!"  
At whatsoever  
She condescends to say.

Mr. Gilbert is funniest when he gets his two men (but only one king) on the throne of Barataria—a state which combines strict despotism with absolute equality, in which, therefore, the joint monarchs have to polish their one crown and furnish their solitary sceptre for themselves. The ex-gondoliers make themselves useful about the palace in truly Gilbertian fashion—

Then we go and stand as sentry  
At the Palace (private entry),  
Marching hither, marching thither, up and down, and to and fro,  
While the warrior on duty  
Goes in search of beer and beauty  
(And it generally happens that he hasn't far to go).

Then there is the picture of an easy-going king who promoted everybody—

Lord Chancellors were cheap as sprats,  
And Bishops in their shovel hats  
Were plentiful as tabby cats—  
In point of fact, too many.  
Ambassadors cropped up like hay,  
Prime ministers, and such as they,  
Grew like asparagus in May,  
And Dukes were three a penny.

So does the author's lively humour play with the grave and solemn personages of State, to the great delight of popular feeling, at a time when reverence for pomps and dignities is a diminishing quantity. How in every scene and situation, political, amorous, or festive, the Gilbert conceits abound, and the most respectable and venerated notions are presented standing on their heads, everybody can imagine, and will take for granted the fact that the book is thoroughly amusing.

"The Gondoliers" contains some of Sir Arthur Sullivan's very best contributions to light music. In certain respects it is not up to the more serious effort made in the "Yeomen of the Guard," but as music for a comic opera we must pronounce it simply perfect. The melodies flow on as though unpremeditated, their spontaneity being no less delightful than their tunefulness and propriety of expression. They are, moreover, equally humorous with the words, and in some occult way, which, perhaps, the composer could not explain, seem to blend with the verbal expression till the two are one to the minutest shade. This is a merit all can feel, and goes far to make the songs and concerted pieces irresistible. Sir Arthur has scored his music simply, but with a dainty touch. He humours the quality of each instrument till it becomes completely individualised, and the orchestra appears as a merry company, not less full of fun than the occupants of the stage. At the same time there is a graceful and pleasing musical effect, gained by the exercise of consummate skill. Almost every number in the work might be put before a student of orchestration as an example not only of what to follow, but, much more, of what to avoid. We refrain now from mention of particular pieces. The music will, in a little while, be published, and then we may with more ease and advantage discuss the composer's method and its results. Enough now that whoever hears the music in "The Gondoliers," hears a good thing, full of life, vivacity, and point, but always refined and artistic.

The first performance was, as always at the Savoy, very complete and equally successful. All went well; the scenery and appointments gave delight to the eye; the orchestra and chorus, conducted by Sir Arthur Sullivan in person, were excellent, and the principal artists, if not uniform in merit, were all more or less equal to the task assigned them. We may mention, with special approval, Mr. Wyatt, Mr. Brownlow, Mr. Denny (whose clear enunciation was a pattern for all to follow), Mr. Courtice Pounds, Mr. Barrington, Miss Ulmar, Miss Jessie Bond, and Miss Decima Moore, a young and engaging *débütante* who, to all appearance, has an excellent future. The reception of the opera was uproariously cordial.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

It will be unnecessary to occupy much space in our notice of these performances during the past month, as the programmes have mainly consisted of familiar works performed by well known artists. That of Saturday, November 30, was only remarkable for the re-appearance of Madame de Pachmann, who exercised a wise discretion in selecting Schubert's beautiful Sonata in G (Op. 78), still known as the "Fantasia" Sonata, though the term has no authority and no meaning whatever. The pianist gave a highly finished rendering of the work; the crisp tone and unerring execution in the last movement being especially noticeable. Mozart's favourite Quintet in G minor, Rubinstein's three pieces for pianoforte and violoncello (Op. 11), and two of Dr. Mackenzie's violin pieces (Op. 37) were included in the programme. Madame Bertha Moore contributed songs by Mendelssohn and Maude White, winning much applause for her pure vocalisation.

Three masterpieces of the first rank formed the scheme of the following Monday. These were Mendelssohn's Quintet in B flat (Op. 87), Schumann's Pianoforte Quintet in E flat (Op. 44), and Beethoven's Sonata in D (Op. 10, No. 3). Of the last-named work Miss Fanny Davies gave a highly intelligent reading, which, however, we cannot wholly praise, as many of the chords in the *Largo* were played as arpeggios, and the humour of the *Finale* was not sufficiently expressed. Miss Marguerite Hall sang some songs by Schubert and Brahms.

The audience on Saturday, the 7th ult., was smaller than usual, the falling off being probably due to the absence of a pianoforte solo in the programme. Professor Stanford's new Pianoforte and Violoncello Sonata in D minor, noticed last month, was repeated, as were Brahms's Gipsy Songs for the third time this season. Beethoven's Quartet in F (Op. 18, No. 1) and his Violin Romance in G (Op. 40) formed the rest of the scheme.

The Concert of the 9th ult. afforded very little more

material for criticism. Beethoven's Sonata in A flat (Op. 110) was essayed by Madame Haas, who achieved a considerable measure of success in a work in which mere technical skill goes for very little. Her reading was purely unaffected and fairly intellectual. The rest of the instrumental programme comprised Beethoven's Rasoumowsky Quartet in F (Op. 59, No. 1), Boccherini's Violoncello Sonata in A, and Mendelssohn's fragments of a Quartet. The vocalist was Mr. Plunket Greene, who was much admired in Brahms's "Todessehnen" and "Feldeinsamkeit," and Dr. Parry's "Anacreontic Ode."

The programme of Saturday, the 14th ult., commenced with Mendelssohn's Quartet in D (Op. 44, No. 1), and ended with Brahms's Pianoforte Quartet in G minor (Op. 25), works so familiar that nothing need be said about them. The pianist was Miss Fanny Davies, who gave a generally commendable performance of Schumann's *Carnaval*; and the vocalist, Mdle. Janson, whose pleasant voice and style gained her much favour in Schubert's "Der Tod und das Mädchen" and Liszt's "King of Thule."

Miss Fanny Davies was again the pianist on the following Monday and Schumann was again the composer represented. The choice fell upon five numbers of the beautiful and poetical *Kreisleriana*, which she played with such faultless expression that the audience would gladly have heard the remaining numbers. As it was, they obtained one of them in response to persistent demands. A splendid performance was given of Brahms's second Sextet in G (Op. 36), and the remaining pieces were Beethoven's Pianoforte and Violin Sonata in G (Op. 30, No. 3), and Veracini's *Largo*, *Allermande*, and *Allegro* for violoncello, played of course to perfection by Signor Piatti. Miss Liza Lehmann revived another old English song, Arne's "Polly Willis," a charming example of this gifted composer's style.

On the following Saturday a Beethoven programme was offered, including the Quartet in F (Op. 59, No. 1), the "Waldstein" Sonata in C (Op. 53), and the "Kreutzer" Sonata. It is obviously unnecessary to subject this scheme to criticism. Sir Charles Hallé was the pianist, and the insatiable audience insisted on an encore even after such a lengthy Sonata as the "Waldstein." Miss Liza Lehmann was to have been the vocalist, but being indisposed, Miss Marguerite Hall took her place, and her singing in airs by Goring-Thomas and Schubert was much appreciated.

The last Concert before Christmas was given on Monday, 23rd ult., Mozart's Clarinet Quintet being the principal feature of the programme. Mr. Lazarus took the clarinet part as a matter of course, and no one would wish the veteran artist replaced by a younger performer. Mdle. Janotha, who made her first appearance this season, was scarcely up to her usual mark in Chopin's *Barcarolle* (Op. 60), her *tempi* being decidedly too fast. The same remark applies to her playing of the *Berceuse* which she selected for the inevitable encore. Madame Néruda repeated her favourite numbers of Raff's "Cyklische Tondichtung," for violin, and the programme concluded with Beethoven's Trio in C minor (Op. 1, No. 3). The vocal selections of Miss Fillunger do not call for any remark.

#### SIR CHARLES HALLÉ'S CONCERTS.

THE second of these performances took place on Friday, the 6th ult., and attracted a considerable audience, though St. James's Hall was by no means so full as could have been wished, as there was certainly no lack of interest in the programme. It commenced with Gade's Overture to "Hamlet," a pleasing work in C minor, but not of much value as a musical illustration of Shakespeare's most philosophical tragedy. The most impressive portion of the Overture is the dirge-like movement with which it concludes. The *Entr'acte* in B flat and the Ballet Air in G from Schumann's "Rosamunde" music, and two movements from Handel's *Concerto Grosso* in B minor, displayed the fine orchestra to advantage, the strings being particularly effective in the latter excerpt. Sir Charles Hallé's reading of Beethoven's Concerto in G (No. 4) is so well known that it is only necessary to record a performance in every respect as meritorious as usual. The Symphony was Dvorák's in F (No. 3), which, although it is published as Op. 76, is, it is understood, an early work. It has all the freshness and exuberance of youth, and

though not altogether symmetrical, is certainly one of the Bohemian composer's most attractive efforts. The marked Slavonic character of the themes gives effect to the whole of the work, but in other respects the first and second movements are less satisfactory than the third and the fourth. The charming *Allegro Scherzando* in B flat and D flat, and the impetuous *Finale*, are not surpassed by any symphonic music by living composers. It is a pity that no description of the various works is supplied at these Concerts. If elaborate analyses with quotations in music type are impracticable, a brief synopsis of the movements would be of much service to the audience.

#### ROYAL ACADEMY OF MUSIC.

THE scheme of the Orchestral Concert at St. James's Hall, on the 11th ult., opened with a "Christmas Carol" composed by Miss Mary Toulmin, a pupil of Mr. Corder. This timely effort—the sole composition by a Royal Academy student heard in the course of the evening—created a very favourable impression. It is a setting for solo voices and chorus of words by Julia Goddard, the plan and execution alike betokening considerable mastery of technical resource and felicity of treatment. The opening chorus, "The Christmas stars are shining," is broad and effective. Then follows an expressive soprano solo with chorus of female voices—well sung by Miss Ormerod—leading to another solo and duet, these being undertaken by Miss Minnie Kirton and Mr. E. Houghton. The fourth and concluding number is a well-contrasted chorus, "Awake, awake, O Zion," in which there is some skilful writing both for the voices and the orchestra. The Carol was admirably performed and loudly applauded, the young composer being called forward at its close. After the novelty came a very familiar old friend, in the shape of Haydn's delightful Symphony in B flat (No. 9 of the Saloman set), which served, under Dr. Mackenzie's inspiring guidance, to show the capacities of the present Academy band in an exceedingly favourable light. The entire work was played in really excellent style, with plenty of crispness and attention to *nuances*, and an abundance of animation and vigour. Another noteworthy piece was the dungeon trio from "Fidelio," in which three Australian students (pupils of Mr. Randegger) displayed fine voices and rare musical intelligence. Mrs. Bethell promises to develop into a genuine dramatic soprano; and Mr. Edwards and Mr. Morton, who, by the way, came over from Melbourne with Mr. Frederic Cowen for the purpose of studying here, have respectively capital tenor and baritone voices, the latter betraying all the power and brightness of *timbre* essential for stage work. Concerning the rest of the Concert, detail is scarcely called for. Talent and merit were made manifest in various degrees by every one of the soloists, these comprising Miss Amy Horrocks, Miss Maude Wilson, Miss Mabel Lyons, and Miss Plaistowe (pianoforte); Mr. Clement Hann (violinello); and Miss Annie Child, Miss Minnie Kirton, and Miss Nina Phelps (vocalists). Dr. Mackenzie conducted with consummate skill throughout.

#### GUILDHALL SCHOOL OF MUSIC.

FOR the first time for several months the orchestra attached to the above Institution gave a Concert in the Guildhall, on Saturday afternoon, the 7th ult., the Lord Mayor and Sheriffs attending in State. The programme opened with Mr. Weist Hill's civic Anthem, "Hail! Lord Mayor," which was spiritedly given, Mr. John Woodley singing the bass solo. A more ambitious feature in the day's proceedings was the performance of a selection from Berlioz's "Faust," now attempted for the first time by pupils of the Guildhall School. The examples chosen were necessarily restricted to instrumental and solo pieces, as the choir was not taking part in the Concert. The selection afforded entire satisfaction, and the various pieces elicited hearty applause from the assemblage that crowded the noble hall. Two orchestral compositions by students were performed—viz., a Nocturne for violin and orchestra, by Mr. Joseph Spaight, interpreted by Mr. John Saunders; and the opening movement of a Symphony in G minor, by Miss Edith Sweepstone. In both

efforts much merit stood revealed, the violin piece especially earning high praise. In addition to the "Leonora" Overture, No. 3 (finely played by the band), the programme further included vocal pieces sung in creditable fashion by Miss Evelyn Benabatti, Miss Maude Ballard, and Mr. Lewis Thomas. Mr. Weist Hill conducted the Concert with his customary judgment and skill, and may be congratulated upon a highly successful display.

#### MUSICAL ASSOCIATION.

SIR JOHN STAINER, the newly-elected President of the Musical Association, read a paper on "The Character and Influence of the late Sir Frederick Ouseley," at the Beethoven Rooms, 27, Harley Street, W., on the 2nd ult., and paid an appreciative tribute to the memory of that lamented musician. The earnestness and persistence with which he pursued the objects he set before him in life, and the marvellous abilities and great attainments which distinguished him, were duly dwelt upon. The lecturer related several incidents and adduced some early compositions in proof of Sir Frederick Ouseley's precocity and possession of great natural gifts, although in committing his ideas to paper he seemed to sink much of the musician in the Professor. Instead of allowing his ideas free play, he was constantly trammelled by the traditions of the past. This was doubtless due to the completeness with which he agreed with the opinion expressed by Dr. Crotch in his "Lectures"—that music, in common with the other arts, was in a state of decadence, and that we must confine ourselves therefore to the limits which satisfied the great masters. Had his lot been cast thirty or forty years later, he might have fallen among better advisers, and his career might have been most brilliant; but even as it was, each of us would be indeed fortunate if we should leave behind us as sweet a memory for amiability, learning, and self-devotion as did Frederick Arthur Gore Ouseley.

#### GERMAN REED'S ENTERTAINMENT.

THE new first piece of the German Reed's entertainment is entitled "The Verger," and it is not only a very good example of the united labour of the librettist and the musician (Mr. Walter Frith and Mr. King Hall), but it is also remarkable as being the first work produced by the company which bears the bold and unblushing title of a Vaudeville. Hitherto the pieces have been called by names which only concealed their identity with stage plays from those who enjoyed the performances thus hidden by a veil whose density was increased by their own imagination. "The Verger," impersonated by Mr. Alfred Reed with all that uncouth *vis comica* for which he is now famous, is under the belief that he is heir to some "Dutch millions." It is ultimately proved that he is not, and he bears the reverses of fortune with an equanimity perfectly surprising to those who witness his maddened excitement in the course of the play. Further than this there is no particular plot beyond the defeat of the scheme of the sister of the Verger (Miss Fanny Holland), who desires to favour the pretensions of a young soldier (Mr. Mackay) to the hand of her niece (Miss Kate Tully) in preference to the advances of a young gentleman (Mr. Avalon Collard), whose chief merit is his amiability and the fact that the girl entertains a special liking for him. The innocuous plot is performed in front of a scene laid in the precincts of an imaginary Cathedral, here called Charninster, a beautifully-painted picture, and the action is a series of character-delineations which are carried out in a true artistic spirit by the established members of the company, Miss Fanny Holland, Miss Kate Tully, and Mr. Alfred Reed, with the newcomers, Mr. Collard (formerly a Westminster chorister), who has a beautiful tenor voice, which he uses very judiciously, and Mr. Mackay, whose chief merit is in his acting. The music, furnished by Mr. King Hall, is in admirable taste. It is very melodious throughout, and the part music is bright and effective, and of a true English character. The representation on the first night—the 9th ult.—was very good, the audience was well pleased, and the "Vaudeville" will doubtless run for a long time.



## MR. WILLEM COENEN'S RECITAL.

MR. WILLEM COENEN, who is favourably known as one of the most successful teachers of the pianoforte, again gave proof of his exceptional powers as a player at a Recital in the Music Room, Royal Pavilion, Brighton, on the 7th ult. His programme, at once varied and choice, was also artistic and comprehensive in its character, and obtained the entire approval and the most cordial applause from the audience assembled to hear the gifted performer. The versatility of his style was amply manifested in the works he had selected. In Mendelssohn's *Prelude and Fugue in E minor* (Op. 35) the intricacies of the working were clearly laid out, so that all were able to follow the author's thoughts without effort, and also to admire the delicacy and refinement of the treatment. To these qualities were added brilliancy and power in the reading of Beethoven's *Sonata* (Op. 63), which was most enthusiastically applauded. He also played four other pieces, the chief and most attractive of which was that called "Twilight," his own composition. In the four pieces by Liszt—namely, the "Consolation," in D flat, the "Gondoliera," the "Etude de Paganini" (encored), and the "Rhapsodie Hongroise"—his playing was varied and expressive, so that each was presented in the most completely satisfactory manner, indicating exceptional mastery over the instrument and intellectual sympathy with the various schools of art. The success gained by this Recital at Brighton might well be followed up in London, where Mr. Coenen's name is well and widely known, not only as a teacher, a pianist, and as a musician of culture, but as one to whom the world of art is indebted for the first hearing of the Chamber Music of Brahms, Svendsen, and other composers, at his excellent Concerts in the old Hanover Square Rooms.

## SPECIAL ADVENT SERVICE IN ST. PAUL'S CATHEDRAL.

On the first Tuesday in Advent, the 3rd ult., the customary performance of the "Last Judgment" was given as the Anthem at the special evening service at St. Paul's Cathedral. A small band—wind and strings—was employed for the accompaniments in addition to the organ, which was played by Mr. W. Hodge, and Dr. Martin was the Conductor. The Cathedral choir—eighteen men and thirty-four boys—sustained the whole of the choral portions of the work, the solos being taken by members of the choir, Master Hugh Lett, and Messrs. Kenningham, Frost, Fryer, Hanson, Kempton, and Grice, and the whole performance was as near perfection as was attainable under the circumstances. As the work was given as a portion of a religious service it is obvious that the application of the ordinary rules or customs of criticism to the performance would not only be out of place, but the process would be an instance of the exercise of taste which could have no approving qualification from those who view the undertaking in the spirit with which the Dean and Chapter have instituted it. That it served as a means, in conjunction with the especially-arranged service, of deeply impressing the congregation with the teaching of the Church at the season of Advent, was evident from the reverent attention paid to the whole function by the large assembly present.

## CLASSICAL MUSIC IN FLORENCE.

In a notice in THE MUSICAL TIMES of September last, I referred incidentally to the efforts made by Signor Buonamici and Sbolci to revive and cultivate the taste for classical music in Florence: efforts the more praiseworthy, as their success depends in no small degree on the somewhat capricious patronage of the essentially international, and hence constantly shifting society of that fair city.

It is, therefore, an eminently satisfactory sign that this year too, and owing chiefly to the energy and great popularity of Signor Giuseppe Buonamici, the annual series of Classical Concerts for Chamber Music has been given under most favourable auspices, albeit the institution hitherto

known as the "Florentine Quartet" appears this time under the name of the "Florentine Trio." This alteration is really a difference without a distinction, for it was brought about simply by the fact of Signor Chiostrì, a gifted violinist, having started a service of concerts on his own account. But although this severance of an old artistic connection is to be regretted, his place, as the first violin or leader of the Quartet, is now worthily filled by Signor Faini, Signor Buonamici as usual presiding at the pianoforte, with Signor Sbolci, the distinguished violoncellist, and other Florentine artists of note as his coadjutors.

The first series of three "Mattinate," given in December, comprised the following compositions:—Rheinberger's Quartet in E flat, for pianoforte, violin, viola, and violoncello; Schubert's Quintet ("Die Förelle") in F, for pianoforte and stringed instruments; Mozart's Quartet in D major, for stringed instruments; Beethoven's "Kreutzer" Sonata; Rubinstein's Trio in B minor, for pianoforte, violin, and violoncello; Haydn's Trio in C, for the same instruments; Grieg's Sonata in A flat, for pianoforte and violoncello; and Beethoven's Trio in E flat, for pianoforte and violoncello.

This list of works, on whose well-known characteristic features and merits I need not dwell, redounds to the strictly, not to say severely, classical taste alike of the artists and the audience; although, with all deference to, and admiration for, so many noble specimens of exclusively northern art, one could not help noticing, with some regret, that the programme did not contain—were it only by way of encouraging national art—one single work from the pen of Italian composers of the day, not to speak of such masters as Cherubini, who, apart from his world-wide classical fame, has surely a special claim on Florence, the place of his birth!

Of the excellence of the performance it is unnecessary to speak; the very names of such artists as Signori Buonamici and Sbolci vouch for it. Their unselfish, intelligent, and unremitting efforts to further the best interests of classical art deserve, as indeed they earn, the gratitude and combined support of the cultured and musically educated portion of Florence society, and Florence not only, but Italy may well be proud of them.

C. P. S.

## OBITUARY.

THE death of CHARLES HANDEL RAND MARRIOTT, well-known as a writer of light dance music and of many popular songs, took place on the 3rd ult. He was born in London on November 3, 1831. At the time of his death he held the appointment of Musical Director at the Pier Pavilion, Hastings, where, during the season, he was wont to give many excellent Concerts. He had previously held the post of director of the music at Highbury Barn, and at the Royal Gardens, Cremorne, places of amusement which have ceased to exist for many years.

The death is announced, at Stuttgart, on the 5th ult., of ERNEST LONGLEY, a young Canadian pianist, who from his great ability would doubtless have made a name for himself had he been spared to fulfil the promise he had already given. He was born in 1866 at Maitland, near Montreal, Canada, and made his first public appearance in Montreal and Quebec when only ten years old, and attracted much attention. In his fifteenth year he came to Stuttgart, when he entered the Conservatorium, and studied for four years. Returning to America, Mr. Longley made a Concert tour in Canada and the United States, afterwards returning to Stuttgart; but his lungs and throat becoming affected he was ordered to spend last winter in Davos. About this time he became acquainted with the new Janko keyboard, and was to have given a Concert here on the instrument a few weeks ago. His illness, however, made rapid progress, and on the day of the Concert he had several violent attacks, from which he never recovered.

We regret to announce the death of DR. EDWARD SANDWELL, on the 11th ult. The deceased gentleman was one of the honorary medical officers of the Choir Benevolent Fund.

HERR CARL FORMES died in New York on the 16th ult. He was celebrated as a bass singer, and he possessed a very fine voice of excellent quality and extensive range.

Born at Mülheim on the Rhine in 1810, he first came to London in 1849, when he made an appearance with a German opera company at Drury Lane. In the next year he sang in Italian the part of *Caspar* in "Der Freischütz," and achieved so great a success that he appeared in London on the Concert-platform and stage at regular intervals for six or seven years after. In 1857 he went to America, and from there undertook tours all over the world. He played the part of *Polyphemus* in the revival of "Acis and Galatea" at the Princess's Theatre, under J. L. Hatton, in 1869, and afterwards at Covent Garden Theatre in a few of his old operatic characters. But his power of controlling the tunefulness of his voice had deserted him, and he gave up the lyric stage for a time, and impressed with the idea that he was a great actor, made his first appearance in Glasgow as *Shylock* in Shakespeare's "Merchant of Venice." He returned to America, and settled down as a teacher for some years. He made his last appearance in London at the Crystal Palace Concerts, about two years ago, when, although his voice had considerably diminished in volume and was scarcely under control, he won great favour by means of his excellent method and artistic reading.

### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE second of the series of Chamber Concerts, under the direction of the Birmingham Musical Guild, which took place in the Town Hall on the evening of the 2nd ult., was of a more popular character than its predecessor. The instrumentalists were Messrs. T. M. Abbott and W. E. Priestley (violins), T. R. Abbott (viola), and J. Owen (violoncello), and Miss Hargreave (pianoforte).

The second Concert of the Festival Choral Society, on the 13th ult., was of a composite character, comprising Gounod's "Messe Solennelle" ("St. Cecilia"), Dr. Stanford's Cantata "The Revenge," and Mendelssohn's "First Walpurgis Night." The first and last of these works are sufficiently familiar to local music lovers, though it is many years since Mendelssohn has been heard here. Dr. Stanford's spirited setting of Tennyson's "Ballad of the Fleet," however, is still a novelty in Birmingham, and its performance therefore claims precedence. Apart from a little want of dramatic fire, the choral singing throughout was excellent. In the Mass the chorus sang with a finish, delicacy, and refinement rarely obtainable with so large a body of voices, the Benedictus in particular being charmingly rendered. Madame Clara Samuëll contributed in no small degree to the effect, both of the Gloria and the Benedictus, by her expressive rendering of the solo portions; whilst Mr. McKay in the Sanctus, and Mr. Watkin Mills in the concerted numbers, generally rendered efficient aid. The accompaniments were judiciously subdued; and, in the hands of Mr. Perkins, the organ, which was now heard for the first time since its extension was taken in hand, contributed in no small degree to the effect of the performance. In Mendelssohn's work the chorus were naturally quite at home, the female voices being conspicuously fine throughout. Mr. Iver McKay acquitted himself successfully in such diverse parts as the *Druid* devotee and the *Christian Guard*: Mr. Payton gave the alto solo "Know ye not a deed so daring?" with care and intelligence; and Mr. Mills was dramatic as the *Priest*. The band-playing generally was very satisfactory, special praise being due to the brass and wood-wind; and Mr. Stockley's conducting left nothing to be desired.

A gratifying tribute was paid to a well-known local musician by the complimentary performance of Dr. Swinerton Heap's Cantata "The Maid of Astolat," on the 10th ult. A special band and chorus was engaged for the production, with Mrs. Hutchinson, Miss Emilie Lloyd, Mr. W. Evans, Mr. Orlando Harley, and Mr. D. Harrison as vocal principals. The libretto, by the late Desmond Ryan, adapted from the "Morte d'Arthur" of Sir Thomas Malory and Tennyson's Idylls, is well calculated to enlist and enchain the interest of the audience; and Dr. Heap's music, though wanting perhaps in the archaic character and dramatic force befitting the theme, is not deficient in melodic fancy or poly-

phonic richness. The choir, numbering close upon 400 voices, had evidently been well drilled, and the voices were fresh and vigorous; but the band, though good, was hardly of proportionate strength. Mrs. Hutchinson, who "created" the part of *Elaine* at the Wolverhampton Festival, was in excellent voice, and especially touched the audience by her pathetic rendering of the air "Flies fluttering to thy breast." Miss Emilie Lloyd was appropriately spirited as the wrathful *Queen Guinevere*; Mr. Harley was exceedingly effective in the part of *Lancelot*; and the efforts of the other principals left little to be desired. The choral singing throughout was especially effective. Dr. Heap, who conducted the performance of his own work, was loudly and repeatedly cheered by the audience.

The pianoforte playing of a youthful pianist, Master Isidore Pavia, was a noteworthy feature of the last Institute Concert, and the young virtuoso afterwards gave a very successful Pianoforte Recital on his own account.

The Festival Choral Society gave their annual Christmas performance of "The Messiah" on Boxing Day with full band, organ, and chorus. The principal vocalists announced were Madame Clara Samuëll, Miss Lizzie Neal, Mr. Charles Banks, and Mr. Robert Grice. Mr. Perkins presided at the organ, and Mr. Stockley conducted.

### MUSIC IN BRADFORD.

(FROM OUR OWN CORRESPONDENT.)

THE Armley and District Choral Society gave an excellent performance of Schubert's "Song of Miriam" and Spohr's "God, Thou art great," at Armley, on the 10th ult. The chorus was not large, but it sang with freshness and effect. The solo part in the first-named work was sustained by Miss Annie Hudson (of Southport); and other soloists in the second work were Miss Marie Rhodes, Mr. Fisher Heath, and Mr. W. Thornton. Mr. W. H. Harrison was the Conductor, and the accompanist was Mr. H. H. Pickard.

The people of Bradford have latterly had a plentiful supply of music, though, to judge by the extent to which the better class of Concerts are attended, the supply is not in excess of the demand. The patrons of the Subscription Concerts have invariably filled St. George's Hall. The third Subscription Concert, which took place on the 13th ult., was of special importance on account of the production of Mr. Peter Benoit's "Lucifer." The greatest possible effort was made locally to do justice to the work, and the occasion was one of considerable distinction. Mr. Benoit himself was not only present at the performance, but was down in time to hear the final rehearsal of the chorus work, and, it is understood, paid a high compliment to the members of the Bradford Festival Choral Society, who were responsible for the chief burden of the production. This was the first provincial performance, and, on the whole, it went exceedingly well. The choruses, with one or two comparatively trifling exceptions, were given with freshness, vigour, and accuracy. In the solo work Mr. Blauwaert's declamatory power and Mr. Bantock Pierpoint's artistic singing were conspicuous; while Miss Annie Marriott, Madame Patey, and Mr. Iver McKay, with fewer opportunities, succeeded in giving much effect to their solos. The work was conducted by Sir Charles Hallé, and his orchestra played the accompaniment. The novelty was followed by Dr. Parry's "Blest Pair of Syrens," which had not altogether so completely satisfactory a reading as its quiet dignity and charming beauty deserved, though the performance was sufficiently skilful to point the contrast with what had gone before.

The Bradford Kyrie Choir, a new institution which emulates the objects of the Kyrie Choir in the Metropolis, gave its first open Concert in the Bradford Church Institute on the 3rd ult. Two of such Concerts are to be given annually. On the occasion under notice Gaul's Cantata "The Holy City" was given by a chorus numbering about ninety members, with Miss Annie Saville, Madame Ter Meer, Mr. Arthur Broughton, and Mr. Albert Barnes as principals. Mr. J. H. Clough and Mr. Owen Bottomley officiated as accompanists, and Mr. A. T. Akeroyd conducted the performance. A short miscellaneous programme followed.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

At a Special Service held in Redcliffe Church, on November 27, Mr. C. Lee Williams conducted the first performance in Bristol of his admirable Sacred Cantata "The Last Night at Bethany." The rendering was praiseworthy, and the beautiful work made a favourable impression on the congregation. The soloists were Masters F. Skeates, W. Thorne, Messrs. F. Taylor, C. Curnow, and Dr. Logan. Mr. J. W. Lawson was at the organ. "Bethany" is to be given at other Bristol churches shortly.

The Gleemen's Concert, on the 5th ult., was the most important musical event of the month, and it drew a large audience to the Victoria Rooms. The programme contained many old English glees, which have not been heard in Bristol for a long period, together with two new pieces specially written for the Society. The more important of the two was a choral *scena*, entitled "Encecladus," written by Dr. C. W. Pearce. The work, which, like so many modern compositions, has a chief *motif*, which is variously treated, is a fine composition worthy of the writer, while its performance, under the direction of Dr. Pearce, was praiseworthy to a degree. The second novelty was a scholarly setting by Miss Rosalind Ellicott of Tom Moore's lines, "Shine out, stars." The Concert was an artistic success, and the members of the Society and Mr. Kidner are to be complimented on the advance they have made since last year.

At Mr. and Mrs. Viner-Pomeroy's Classical Chamber Concert, on the 9th ult., two compositions from the pen of Miss Ellicott were brought forward. The first was a Quartet in B flat, for strings, which was played five years ago at Steinway Hall, London, by the Society of Musical Artists. It is a melodious piece, although it does not contain those more matured touches noticeable in her later works. The Quartet was well interpreted by Messrs. Ludwig, E. Hallpenny, V. Marriot, and J. Pomeroy. The other piece by Miss Ellicott was a Reverie for violoncello, which Mr. Pomeroy played with great skill. The other instrumental works were Beethoven's Quartet in G (Op. 18), for strings, and Spohr's eighth Violin Concerto (Op. 47). Miss Nemi Lorenzi was the vocalist.

Miss Lock's Popular Chamber Concert, on the 10th ult., was interesting because of the insertion in the programme of Prout's Quartet in F (Op. 18), for pianoforte, violin, viola, and violoncello. It was well performed by Miss Lock, Messrs. Hudson, Gardner, and A. Waite; but it would have been all the more enjoyable if a little additional strength had been manifested in the playing of the violinist. An Idyl, for violin, viola, and pianoforte, written by Mr. A. Hudson—a simple and pleasing piece—was presented to the public for the first time. Miss Clara Butt, a promising pupil of Mr. D. W. Rootham, was the vocalist.

A very limited audience attended the third *matinée musicale* given at the Victoria Rooms, on the 11th ult., by Messrs. Carrington, F. Huxtable, F. S. Gardner, and A. Waite. A novelty, in the shape of a Trio in G, for pianoforte, violin, and violoncello, from the pen of Miss Ellicott, received its initial performance. It is one of the best works of the kind written by the talented daughter of the Bishop of Gloucester and was received with much favour. The composer herself was at the pianoforte. Messrs. Carrington, Gardner, and Waite were associated in three movements from one of Beethoven's early Trios, and were joined by Mr. F. Huxtable in the performance of two movements from Hiller's Quartet (Op. 133), for pianoforte, violin, viola, and violoncello. Miss Grainger Kerr was the vocalist.

The last Saturday Popular Concert before Christmas took place, on the 14th ult., in Colston Hall, the vast building being crowded. Although the singing of Miss Goméz was the chief attraction, from the point of view of art, the singing by the choir of many bright choruses and part-songs was the greatest achievement. These were rendered with better attack, tone, freedom, and intelligence than we ever remember before, for which the members of the choir and Mr. Gordon, the Conductor, deserve praise. Mr. Maldwyn Humphreys contributed songs, Mr. Riseley played organ solos, Mr. Ace a piccolo solo, and the band several Overtures and popular selections.

## MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin University Choral Society opened its fifty-third season with a most praiseworthy performance of Palestrina's "Missa Papæ Marcelli" and Bach's Sacred Cantata "God's time is the best." The performance took place in the Examination Hall, Trinity College, on the afternoon of the 7th ult., and was well attended. The choir of about eighty voices was at its very best in the noble work by which Palestrina, three centuries ago, vindicated the right of figurate music to its place in the Church, and the Dublin public have reason to be grateful to the Society and its Conductor, Sir Robert Stewart, for so excellent a production of this historical Mass. Bach's Cantata was also creditably sung by the choir, and Dr. Gater ably supplied a pianoforte accompaniment to the latter work. The principal vocalists were Miss Craig, Miss Quinn, Mr. W. S. North, and Mr. Charles Kelly.

The Dublin Amateur Orchestral Union finished its tenth season by a Concert in the Antient Concert Hall, on the 11th ult. The programme was judiciously compiled with a view to the capabilities of the band, and the favourable impression of its efficiency made by the performance of Haydn's Symphony (No. 2, in D) was increased by the subsequent Moreaux played, which included some ballet music selected from operas of Gluck. Mrs. Rosenthal and Mr. Rudersdorff contributed a duet for pianoforte and violoncello, and the vocalists were Miss Dora Maxwell and Colonel Hughes. Mr. W. H. Telford conducted. In addition to the work done by the above-named Society, the Monday Recitals of Chamber Music under the auspices of the Royal Dublin Society, and the Saturday evenings of the Dublin Instrumental Club are doing good work for instrumental music in Dublin. For the former, a strong quintet of artists has been formed—Messrs. Papini, George Bell, Cesare Valli, Rudersdorff, and Esposito. At the Recital of the 16th ult., Beethoven's Quartet (Op. 18, No. 3), Brahms's Sonata in E minor (Op. 38), for pianoforte and violoncello, and Schumann's Quartet in E flat, for pianoforte and strings, were artistically performed.

The Saturday Popular Concerts, under the direction of Mr. Houston Collisson, continue to delight crowded audiences at the Leinster Hall. On the 7th ult. the chief attraction was Madame Zélie de Lussan, who was supported by Miss Lucy A. Hackett, Messrs. Charles Chillely and Abramoff. Some part-songs were given by the choir and some instrumental music, including a quartet of Dvorák, was contributed by Messrs. Papini, Poland, Rudersdorff, and Collisson.

The Dublin Musical Society performed, at its closing Concert for the season, which was given in the Concert Hall of the Royal University on the 16th ult., Handel's "Israel in Egypt" and Schubert's "Song of Miriam." The fine choir of the Society, numbering 350 voices, excelled itself in the great choruses of "Israel," especially in the "Hailstone" Chorus, which had to be repeated. The band also was exceptionally good, and opened the performance with an effective rendering of the stately Overture to "Saul." The solo vocalists were Miss Annie Marriott, Miss Alex Ellsner, and Mr. L. Fryer, and Mr. Joseph Robinson conducted. The prospectus of the Society for next season contains Sullivan's "Festival Te Deum" and "Golden Legend," Parry's "Ode on St. Cecilia's Day," Berlioz's "Faust," and Mendelssohn's "St. Paul."

"The Messiah" was performed, on the 20th ult., at St. Patrick's Cathedral, by the St. Patrick's Oratorio Society.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

MESSRS. PATERSON'S annual scheme of Orchestral Concerts is now a pronounced success. A very catholic programme and a liberal supply of popular artists have commanded large support, and the subscriptions are fully taken up. Works by Scottish composers occupy prominent places, and the series of Concerts was opened on the 10th ult. A hearty welcome was given to Mr. Manns, and to Dr. MacKenzie's clever Overture, "Twelfth Night." The programme also included Mozart's G minor Symphony, Wagner's "Lohengrin" Vorspiel, and Berlioz's "Carnaval Romain." At the second Concert the Music Hall

was crowded in every part to hear Dr. Mackenzie's new choral work, "The Cotter's Saturday Night." Written for the Birmingham Festival of 1888, it was withdrawn from that programme and was produced in Edinburgh, on the 16th ult., for the first time. The composer, who conducted the performance, received a perfect ovation on his appearance, and a successful rendering of the work was rewarded with prolonged applause. The poem, by Burns, is familiar and dear to every Scotchman. In the music characteristic intervals and national rhythm are combined by a master hand with modern effects in instrumentation to describe the "November chill" which "blows loud wi' angry sough," and the Scotch element is very largely used throughout. Mention must be made of the delightful picture of rustic home life. "The expectant wee things toddlin', stacher through to meet their dad wi' flichterin' noise and glee"; of the humorous touch in "the mother wi' her needle an' her sheers gars auld claes look amais as weel's the new"; the entry of Jenny's sweetheart, where an old Scotch melody is used with great success. Undoubtedly the finest part of the work is the exquisite setting of the verse beginning "O happy love," and the audience would gladly have had the opportunity of a pause to show their appreciation of this passage. Some parts in the description of family worship were very impressive, such as the suggestions of old Psalm tunes "compared with which Italian trills are tame," and the "doom of Babylon" foretold to the Seer of Patmos. A vigorous motive prefaces the broadly written peroration "From scenes like these old Scotia's grandeur springs," and there was the ring of sincerity in "O Scotia, my dear, my native soil," which produced its due effect on the audience. The Edinburgh Choral Union has made marked improvement under Mr. Collinson's careful and skilful training, and it must be said that they mastered the difficulties of the work in a satisfactory way. Mr. Collinson showed off his chorus to advantage also in Villiers Stanford's "Revenge." The Choral Union has never before attained to such roundness, strength, and precision as it displayed in the rendering of the trying work. The orchestral pieces were less satisfactory. The "Freischütz" Overture was better played than that to the "Midsummer Night's Dream."

Mr. Kirkhope's Choir made its first appearance this season, on the 9th ult., in Mendelssohn's "Walpurgis Night" and Rheinberger's "Christoferus," a work which had not previously been heard in Edinburgh. The choral part was brilliantly sustained; but the orchestra stood sadly in need of a reinforcement of strings, and of many more rehearsals.

By adding a fourth instrumentalist (Mr. C. Laubach, viola) to their band, the promoters of the Edinburgh Classical Chamber Concerts were able to present Schumann's Quartet in E flat at their first Concert, on the 4th ult. It was not so well played as was the Mendelssohn D minor Trio, which received an exquisite interpretation. Mr. Townsend more than maintained his reputation in Liszt's D flat Concert Study, and Mr. Grant McNeill's violoncello solos were well applauded. Dvorák's Sonata in F, for pianoforte and violin, was also in the programme.

On the 17th ult. a Chamber Concert was given to a small audience by Madame Drechsler Hamilton, assisted by Messrs. Townsend and Carl D. Hamilton.

On the same date Mr. Franklin Peterson delivered a lecture under the auspices of the Philosophical Institution on "Parsifal," illustrated by lime light views of the scenes, and selections from the music.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE first Orchestral Concert of the Glasgow Choral Union series took place on Thursday, the 12th ult., when a very large and brilliant audience welcomed Mr. August Manns and his phalanx of seventy-five instrumentalists with all the cordiality usually extended to old friends. The novelties in the programme comprised Dr. A. C. Mackenzie's "Twelfth Night" Overture, a work which created singular interest by reason of its large style and musician-like resource, and the second and third movements from Grieg's "Peer Gynt" Suite. The new pieces were

admirably played by the orchestra, a remark which also applies to Mozart's G minor Symphony and to the "Lohengrin" Prelude. The salient feature of the evening was, however, Lady Hallé's performance of the Beethoven Violin Concerto, wherein the popular Austrian artist fairly surpassed herself.

At the first Saturday Popular Concert, on the 14th ult., there was another large audience, the Symphony was Beethoven's No. 2, the Overtures were "Der Freischütz" and "A Midsummer Night's Dream"; and Mr. E. Gillet, the principal violoncello of the orchestra, played in Lalo's diffuse and altogether uninteresting Concerto in D. Miss Marie Fillinger made her Scotch debut at this Concert, and in Beethoven's "Ah! Perfido," had no difficulty in winning prompt recognition of her powerful voice and excellent method. As we go to press earlier than usual, the contents of one or two subsequent programmes can only be recorded. First of all what was regarded by many as likely to turn out the event of the season took place on the evening of the 17th ult., the performance, for, it is believed, the first time in Scotland, of Beethoven's Mass in D. The soloists retained for the occasion were the gifted German soprano just-named, Madame Belle Cole, Mr. Harper Kearton, and Mr. W. H. Brerton; and as Mr. Joseph Bradley and his chorists had bestowed much anxious care upon the rehearsals of the colossal work, an excellent interpretation was obtained. Later in the month Saint-Saëns's Pianoforte Concerto (No. 4) in C minor was given, for the *rentrée* of Mr. Frederic Lamond, whose new Symphony in A—first time of performance—had also a place in the programme. The chief pieces in the programme, for the 30th ult., show the results of the plebiscite voting for that evening's Concert, indicating, as they do, a distinct belief in Boccherini's well-worn Minuet for Strings, the Overtures to the "Magic Flute" and "Tannhäuser," Schubert's "Unfinished" Symphony, Gounod's Ballet Music in "Faust," and the orchestral arrangements of Mendelssohn's "Spring" and "Spinning" Songs. Such was the voice of the subscribers.

Stainer's Cantata "The Crucifixion" was repeated in Woodside Church on Sunday evening, the 1st ult.; and on the 12th ult. the beautiful work was heard on the South Side, under the auspices of the choir of Langside Church, conducted by Mr. Malcolm M. Spence. Another composition from the pen of the Oxford Professor has found favour here of late, "St. Mary Magdalen," which also had a very good performance, on the 10th ult., at the instance of the choir of Macleod Parish Church, directed by Mr. Robert Buchanan, jun. The popularity of Mr. A. R. Gaul's sacred Cantata "Ruth" was once more attested when the Pollokshields United Presbyterian Church Choir recently gave the work, in conjunction with another composition, not by any means new to Glasgow folks, Mr. Barnby's "Rebekah." The performances, conducted by Mr. Brerton, were very creditable; Mr. Munro was at the organ. A couple of pianofortes were also called into requisition, and the soloists included Messrs. McKinnon and Marshall. On the 5th ult. a crowded audience was drawn to the City Hall to "assist" at the opening Concert for the season of the Bridgeton Choral Society. The *pièce de résistance* was Mr. F. H. Cowen's Cantata "The Rose Maiden," which was sung by Mr. George Taggart's young choir with considerable musical intelligence. The accompaniments were played by Mr. W. H. Cole's orchestra. On the same evening another young Glasgow pianist, Mr. Alexander Lucy, gave a Recital in St. Andrew's Hall. Mr. Lucy had the thinnest of audiences, and his appearance, we are afraid, was somewhat premature, as he has yet much to learn before he can be accepted as an exponent of the great masters.

#### MUSIC IN LEEDS.

(FROM OUR OWN CORRESPONDENT.)

THERE was a large attendance at the Leeds Parish Church, on the 2nd ult., when Spohr's "Last Judgment" was given, with augmented choir, full orchestra, and organ. The solo parts were taken by Miss Morton, Master Parkinson, and Messrs. Blagbro, Browning, and A. Armstrong. Dr. Creser conducted, and Mr. Alfred Benton presided at the organ.



Words by SHAKESPEARE.

## FOUR-PART SONG.

Composed by CHARLES WOOD.

*Andante sostenuto.* *p* *cres.* *dim.*

**SOPRANO**  
Blow, blow, thou win-ter wind, Thou art not so un-kind as

**ALTO.**  
Blow, blow, thou win-ter wind, Thou art . . not so un-kind as

**TENOR.**  
Blow, blow, thou win-ter wind, Thou art . . not so un-kind as

**BASS.**  
Blow, blow, thou win-ter wind, Thou art not so un-kind as

**ACCOMP.**  
(For prac-tice only.)  
♩ = 60.

man's . . in - gra - ti-tude; Thy tooth is not so keen, Be - cause .

man's . . in - gra - ti-tude; Thy tooth is not so keen, Be - cause .

man's . . in - gra - ti-tude; Thy tooth is not so keen, Be - cause .

man's in - gra - ti-tude; Thy tooth is not so keen, Be - cause .

thou art not seen, . . . Al - though thy breath . . be rude.

thou art not seen, . . . Al - though thy breath . . be rude.

thou art not seen, . . . Al - though thy breath . . be rude.

thou art not seen, Al - though thy breath . . be rude.

*L'istesso tempo.*

*p*

Heigh ho! . . . sing heigh ho! . . . un - to the green hol -

Heigh ho! . . . sing heigh ho! . . . un - to the green hol -

Heigh ho! . . . sing heigh ho! . . . un - to the green hol -

*p*

Heigh ho! . . . sing heigh ho! . . . un - to the green hol -

*L'istesso tempo.* ♩ = ♩

*cres* *cen* *do.*

ly: . . . Most friend-ship is feign - ing, most lov - ing mere fol - ly, most

*cres* *cen* *do.*

ly: . . . Most friend-ship is feign - ing, most lov - ing mere fol - ly, most

*cres* *cen* *do.*

ly: . . . Most friend-ship is feign - ing, most lov - ing mere fol - ly, most

*cres* *cen* *do.*

ly: . . . Most friend-ship is feign - ing, most lov - ing mere fol - ly, most

lov - ing mere fol - ly; Then heigh ho, . . . the

lov - ing mere fol - ly; Then heigh ho, . . . the

lov - ing mere fol - ly; Then, heigh ho, . . . the

lov - ing . . . mere fol - ly; Then, heigh ho, . . . the

( 2 )

hol - ly! . . . This life is most jol - ly, this life is most jol - ly, Then

heigh ho! . . . the hol - ly! . . . This life . . . is . . . most . . . jol - ly.

Freeze, freeze, thou bit - ter sky, Thou dost not bite so nigh As be - ne -

fits for-got: Though thou the wa-ters warp, Thy sting is not so sharp . . As

fits for-got: Though thou the wa-ters warp, Thy sting is not so sharp . . As

fits for-got: Though thou the wa-ters warp, Thy sting is not so sharp . . As

fits for-got: Though thou the wa-ters warp, Thy sting is not so sharp . . As

friend re-mem-ber'd not. Heigh ho! sing heigh ho! un-

friend re-mem-ber'd not. Heigh ho! sing heigh ho! un-

friend re-mem-ber'd not. Heigh ho! sing heigh ho! un-

friend re-mem-ber'd not. Heigh ho! sing heigh ho! un-

to the green hol-ly: Most friendship is feigning, most lov-ing mere fol-ly, most

to the green hol-ly: Most friendship is feigning, most lov-ing mere fol-ly, most

to the green hol-ly: Most friendship is feigning, most lov-ing mere fol-ly, most

to the green hol-ly: Most friendship is feigning, most lov-ing mere fol-ly, most



do.  
lov - ing mere fol - ly. Then heigh ho! the

do.  
lov - ing mere fol - ly. Then heigh .. ho! the

do.  
lov - ing mere fol - ly. Then heigh .. ho! the

do.  
lov - ing .. mere fol - ly. Then heigh ho! the

hol - ly! . . . This life is most jol - ly, this life is most jol - ly, Then

hol - ly! . . . This life is most jol - ly, this life is most jol - ly, Then

hol - ly! . . . This life is most jol - ly, this life is most jol - ly, Then

hol - ly! . . . This life is most jol - ly, this life is most jol - ly, Then

heigh ho! . . . the hol - ly! . . . This life . . . is . . . most . . . jol - ly.

heigh ho! . . . the hol - ly! . . . This life is . . . most jol - ly.

heigh ho! . . . the hol - ly! . . . This life is most jol - ly.

heigh ho! . . . the hol - ly! . . . This life . . . is . . . most . . . jol - ly.

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FOR THE USE OF CHORAL SOCIETIES.

## ST. JOHN'S EVE

AN OLD ENGLISH IDYLL

FOR SOLI, CHORUS, AND ORCHESTRA

THE POEM BY

JOSEPH BENNETT

THE MUSIC BY

FREDERIC H. COWEN.

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## THE TIMES.

The new Cantata, or "old English Idyll," by Mr. Cowen, will probably find wide acceptance with provincial choral societies, the members of which, while extremely tolerant in the matter of libretti, rebel, as a general rule, against all music of an elaborate or "advanced" order.

## TELEGRAPH.

The librettist and composer had a special object in view. Their purpose was to produce a work adapted to the means of the average choral society and the taste of the average audience. As a rule, new compositions by Englishmen are written for performance at one or other of our happily numerous festivals, where ample resources are available, and, as a consequence, they are often found too elaborate and difficult when given under ordinary conditions. "St. John's Eve" has been designedly kept free from all obstacles to general use. . . . Some of the numbers of the work are likely to become popular favourites wherever heard. But, indeed, it is hard to distinguish between one and another, in so full a degree are pleasing and attractive features common to all. . . . Generally speaking, "St. John's Eve," for all its studied simplicity, deserves to rank among the composer's greatest successes, while there is every indication that the useful purpose for which it was designed will be answered in a satisfactory degree.

## STANDARD.

In "St. John's Eve" Mr. F. H. Cowen has returned to the style in which he has been most conspicuously successful as a composer. There are indications of power in his Oratorio "Ruth," but there is no doubt that subjects demanding delicate fanciful treatment are best suited to him. Of this kind is the book of the new Cantata; Mr. Bennett's language is distinguished, as usual, by literary polish, though it is less remarkable for poetical conceits than his masterpiece, "The Dream of Jubal." The work is well within the means of ordinary efficient choral societies, with whom it should become generally popular.

## DAILY NEWS.

The work in question has been prepared in two separate forms, especially for the use of the amateur choirs which abound in all parts of the country. It may be given by a full band, when circumstances permit; while, on the other hand, if economy be the object, as the composer has sought to gain his orchestral effects chiefly by the horns and the wood-wind instruments, the results will be almost equally satisfactory when a reduced orchestra, consisting of strings, a flute, oboe, clarinet, and bassoon, and two horns only are employed. Practical work is thus happily allied with sound musicianship, and although "St. John's Eve" may perhaps be less suited to choirs a thousand strong, yet there can be very little doubt that its lyrical beauty, and the thoroughly English character of its choruses, combined with the comparatively small cost necessary for its adequate performance, will gain for it a wide popularity in the provinces.

## MORNING POST.

Mr. Cowen has invested the words with some pretty, simple music, thoroughly according to the nature of the theme, and wholly English in character. Though by no means elaborate or difficult, . . . it is well suited to its purpose, and interests singers and hearers alike. . . . The "Idyll" is one of the happiest productions of the composer, and it may be hoped that it will be the forerunner of others equally interesting and attractive. . . . The composer received the most cordial expressions of approval from the large audience, who were universally delighted with the new work.

## DAILY CHRONICLE.

It shows throughout the skill and taste of a musician from whom elegance and finish are invariably forthcoming. . . . That it is destined to become extremely popular is beyond question. The subject is engaging both in its freshness and simplicity, the four solo parts are not beyond the means of earnest amateurs with moderate vocal resources, and the choral and orchestral portions are free from complexity. It may be adopted by musical conductors with the assurance that Mr. Cowen's smoothly melodious and refined strains will be alike grateful to executants as to listeners.

## GLOBE.

The Cantata proved worthy of its gifted composer. The libretto, written by Mr. Joseph Bennett, is founded on the old-time belief of rustic maidens that they might, by performing certain rites on the eve of St. John's Day—especially by plucking a rose, and preserving it in a clean sheet of paper without looking at it until Christmas Day—make sure that he who should pluck the rose from her bosom would become her husband. This theme is charmingly treated by Mr. Bennett, and he has furnished a number of graceful and characteristic lyrics, capable of awakening musical inspiration. To these Mr. Cowen has done justice. . . . Mr. Cowen's orchestration, no less than his vocal part-writing, commands admiration, and he fairly earned the enthusiastic applause showered upon him at the conclusion of the performance.

## OBSERVER.

Mr. Cowen was called back to the platform, and received with the hearty cheering which is his due, and the new Cantata took its place amongst those works with which every music-lover should become acquainted.

## WEEKLY DISPATCH.

Choral societies of moderate dimensions will find in "St. John's Eve," a new Cantata by Mr. F. H. Cowen, a welcome addition to their repertory. . . . Mr. Cowen's music is studiously unpretentious, and most of it is pleasantly imbued with the old English style. As usual with the composer, melody of an attractive type is prevalent throughout. The gem of the work is the love duet near the close. This is one of Mr. Cowen's happiest inspirations.

LONDON &amp; NEW YORK: NOVELLO, EWER AND CO.

Two of the Subscription Concerts have been given, the first being devoted to orchestral music and the second (on the 11th ult.) to chamber music. At the second Concert Schubert's Octet for strings and wind (Op. 166) formed the principal attraction, and received a worthy rendering at the hands of Messrs. Josef Ludwig, G. H. Betjemann, Alfred Gibson, E. Howell, and J. Reynolds (strings), and Messrs. G. A. Clinton, F. Paersch, and W. B. Wotton, clarinet, horn, and bassoon respectively. The programme also included Beethoven's String Quartet (Op. 18, No. 5), Handel's Trio (No. 5) in G minor, for violin, violoncello, and double bass; Tartini's "Trille du Diable," and four songs, charmingly sung by Miss Douilly. Dr. Creser accompanied.

The Leeds Philharmonic Society's annual "Messiah" Concert took place on the 18th ult., in the Town Hall, and was in every way successful, the performance being excellent and the attendance large. Miss Macintyre, Madame Belle Cole, Mr. Barton McGuckin, and Mr. Brereton were the principals. Mr. Alfred Broughton conducted, and Mr. Lawrence was Organist.

## MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE fifth Concert of the Philharmonic Society was notable only for the poverty of the programme. The chief work was the "Surprise" Symphony of Haydn, which, however interesting as a relic of the period of the Saloman Concerts, was strangely out of place at performances such as these. The choristers merely sang some little parts—songs.

On the 17th ult. the first half-session was brought to a close with "Israel in Egypt." The original Handel score was kept to in general, and the Mendelssohn organ part was given by Mr. Best.

We are slow to take up anything new in Liverpool, and seem to be far too conservative in music. During the whole of the past year only six novelties have been given in this locality, and they are "The Dream of Jubal" (over which special commission we have undoubtedly a right to exult), Cowen's "Ruth," MacCunn's "Lay of the Last Minstrel," all given by the Philharmonic Society; Bottesini's "Garden of Olivet," produced as the Lenten Oratorio under Mr. Burstall at St. Peter's pro-Cathedral; Braun's "Sir Olaf," given by Mr. Rodewald; Lee Williams's "Bethany," and MacCunn's "Bonnie Kilmeny," both brought out by Mr. J. Ross, the one at the Jesuit Church and the other at Wallasey. Such a record is hardly as extensive as it might be, and unfortunately the new year brings promise of little else than repetitions of standard works.

The past month has witnessed a revival of "Samson," on the 12th ult., by the Stowell Brown Guild, under Mr. Forsyth, in the absence of the regular Conductor, Mr. J. Saunders, with Mr. Jude at the organ. The performance was a good one, the chorus, though not more than about eighty strong, singing with crispness, precision, and ample power. The greater portion of "The Messiah" was given at Neston, on the 14th ult., under Mr. H. Bulley, the ladies carrying off the laurels in the choruses. The same Oratorio was introduced to another suburb, that of West Kirby, on the 16th ult., by Mr. Swift, with very creditable results, the chief choir of the Cheshire Peninsula being very well balanced and trained; and this date also witnessed its performance at St. Helen's. On the same day it was announced at Chester under Dr. J. C. Bridge, and on the 17th ult. it was given at Runcorn, under Mr. Humphreys, by the recently revived Choral Society. The latter performance was in every respect good, one interesting feature, from a personal as well as a musical point of view, being the playing of the trumpet obbligato to Mr. Bantock Pierpoint's song in the third part by his brother, a resident amateur of the locality in question. On the 21st ult. it was given by the Birkenhead Cambrians under Mr. D. O. Parry. Other performances of "The Messiah" fell later in December, at Widnes and Birkenhead, while in Liverpool itself several were promised. Of these, all being too late for special notice, one was that given annually for the people at the Saturday Night Free

Concerts instituted by Father Nugent under civic patronage, and conducted by Mr. Rodewald; another, that by the Institute Choir, under Mr. Harcastle; and yet one more, on the 30th ult., by the Musical Association, conducted by Mr. Swift.

The "Hymn of Praise" was promised for Christmas Day by the Liverpool Cambrians, who always make music in public on the great Christian Festival; and an Eisteddfod of considerable importance was announced to be held at Chester on the same day.

Among the purely amateur organisations which have been recently to the front, may be named the St. Cecilia Society of Birkenhead, which is recruited from the upper ten of Claughton and Oxtou. The choir is doubtless a fine one, and under Mr. Appleyard sang the "Crusaders," "Come, let us sing," and "Hear my Prayer," in anything but an amateurish manner at the annual opening rehearsal. The "Last Judgment" was given with very good effect at the Cathedral Advent Oratorio Services, Mr. Burstall having trained his choir to a very high pitch of excellence. The Conductor engaged on each occasion was Mr. W. I. Argent.

The first Concert of the second season of the Bootle Subscription series came off as well as was expected, but that at Birkenhead under the same classification was a rather dull affair.

A word must be said with regard to recent orchestral work, and if Liverpool is not to the front in choral matters, it doubtless takes a very important place in such as are instrumental. In addition to the regular performance of the Sunday Society Orchestra, the People's Orchestral Society, Orpheus Orchestra, Birkenhead Amateur Orchestral Society, Wirral Orchestra, and Societa Armonica have all been in evidence and each has in its own sphere done good work.

The opening of the new rooms of the Liverpool Musical Club, on the last day of November, was an event round which a large amount of interest gathered. The Club, founded in 1884 by the late Sir George Macfarren, has since been the recognised headquarters of the local professorate. At the inauguration of the present permanent premises Mr. Schiever's Quartet played chamber music by Beethoven, Mozart, and Brahms. In the absence of Mr. F. H. Cowen, the President, Mr. W. D. Hall, took the chair, and in the course of the evening a most cordial recognition of the services of Mr. Heinecke, the hon. sec., was accorded.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

FOR the third performance here of Sullivan's "Golden Legend" an immense audience assembled. As a whole, the rendering was satisfactory, although the choir scarcely justified the hopes aroused a few weeks before. In the latter part of the Cantata things brightened considerably, and enthusiastic cheering greeted Sir Arthur Sullivan ere he left the platform. Miss Macintyre sang "The night is calm and cloudless" with all due expression. Mr. Lloyd was, as usual, reliable and ready for all emergencies, being the mainstay of the duet; and Mr. Watkin Mills represented *Lucifer* with the sardonic, mocking tones which seem appropriate to the part.

At the following Concert, on the 5th ult., Madame Trebelli supplied the place of Madame Antoinette Sterling. The second performance of Dvorák's Symphony in F (Op. 76) confirmed previous impressions, and the closing movements of which may be termed a "Fantasia upon an auxiliary note." The great treat of the evening, and one of the chief delights of the whole season—fit to be classed with the playing of Lady Hallé a few weeks ago in the slow movement of the great Violin Concerto of the same master—was Sir Charles Hallé's interpretation of Beethoven's G major Concerto.

The Concert of the 12th ult. calls for little notice beyond the mention that Mr. Willy Hess (the admirable leader of the band) played Max Bruch's G minor Concerto and Bach's Chaconne in D minor very skilfully, and that Mr. Blauwaert made his first appearance here in French and German songs of contrasted character. And it is also unnecessary to say more of the annual "Messiah"

performances than that they took place on the 10th and 20th ult., with Miss Anna Williams, Madame Patey, Mr. E. Lloyd, and Mr. Brereton as principals.

The second Orchestral Concert of the season has been given at the Concert Hall, the programme including Schumann's "Spring" Symphony, Svendsen's Norwegian Rhapsody in A, and some other light pieces. Madame Fromm played Weber's "Concertstück," but was more successful in some shorter pieces. Owing to the indisposition of Miss Macintyre, Miss Mabel Berry and Madame Recoschewitz kindly sang some acceptable songs.

Mr. de Jong is still persevering hopefully and energetically, and after a Concert of Scotch music (in honour of St. Andrew's Day) at which Dr. Mackenzie's "Scotch Rhapsody" was decidedly the most worthy and representative piece, he attained what may well be regarded as the crowning point of his season in a full recital of Gounod's "Faust."

The Saturday Evening Concerts of Mr. Cross and Mr. Barrett continue, but full evidence is afforded of the unwisdom of the keen competition created by having, on the same evening, so many performances of similar grade.

At the Athenæum the Musical Society has followed its first performance of Cowen's "Song of Thanksgiving" by introducing, on the 9th ult., Dr. Hubert Parry's "St. Cecilia's Day" and Hamish MacCunn's "There is a garden," and announces the preparation, for the third Concert, of Cowen's new Cantata "St. John's Eve."

The Vocal Society, under Dr. H. Watson, continues its good task, and on the 11th ult. also gave "St. Cecilia" and a very pleasing selection of lighter music. The appeal which Dr. Hubert Parry's offering at the Leeds Festival makes to the sympathy of the musical public is thus attested and responded to.

The first Concert of the Stretford Choral Society, under Dr. Watson's direction, was given on the 14th ult., the programme containing a short selection from "Jephtha" and a miscellaneous second part, including Webbe's glee, "When winds breathe soft," Bishop's "Blow, gentle gales," and some lively part-songs.

On the 7th ult. the Mayor (Alderman John Mark) presented the certificates to many of the nearly 800 candidates who have lately passed the examinations of the N.S.P.M. in this district.

#### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE record of the October term just closed is not one of any great novelty. At Merton College, on the 3rd ult., a small Concert was given, at which Handel's "Ode on St. Cecilia's Day" was sung, and with a mention of this performance the music in the College for the term may be dismissed.

On November 25 the University Musical Union gave an Invitation Concert in Christ Church Hall, at which Mr. and Madame Heckmann, Mr. Thieme, and Professor Stanford played. The chief features of the Concert were the charming playing of Madame Heckmann, and the production of a Pianoforte Trio by Professor Stanford. The new Trio, which is in the key of E flat major, and is marked Op. 35, proved full of melodious charm, and the second and third movements especially found great favour with the audience. A magnificent rendering of Schubert's Trio in B flat major (Op. 99) brought the Concert to a close.

The Orchestral Association gave a Concert in the Sheldonian Theatre on November 23, the chief numbers of which were Mendelssohn's "Scotch" Symphony and Beethoven's Romance in F major, for violin and orchestra (Op. 50), and the "Fidelio" Overture (Op. 72). The playing of the orchestra exhibited a very marked improvement and the Concert was both artistically and financially a success.

Coming now to some miscellaneous performances, a selection from "The Messiah" was sung in the Cathedral on the 6th ult., by the choir, reinforced by a large body of amateurs. On November 24 Mr. Farmer celebrated the jubilee of his weekly Concerts in Balliol College Hall with a programme that included Mozart's Pianoforte

Concerto in D minor. On the 3rd and 4th ult., Mr. Alexander Guilman, the well-known composer for the organ, gave two Organ Recitals, one in Balliol College Hall and the other in the Sheldonian Theatre, in aid of the Ouseley Memorial Fund. Mr. Guilman had not been previously heard in Oxford, and his fine playing in every style made a very great impression. One of his themes for improvisation was the Magdalen College chimes, and on this he constructed a masterly and interesting fugue. On October 23, "Zion," an exercise composed for the degree of D.Mus., by Mr. John Greig, was performed in the Sheldonian Theatre. The work was broken up into far too many detached numbers, but the longest piece, the Orchestral Introduction, was also the best. Mr. Greig availed himself of the licence allowed by the new Professor to cut down his band and chorus to a bare minimum.

This last remark leads to a notice of Sir John Stainer's new scheme for systematising the teaching of music at the University. The details of the scheme have already appeared in print several times. What is more important to notice now is that it appears to have brought to light the existence of a very considerable class of serious students of the art and theory of music. It seems difficult to predict how important this scheme may ultimately prove when it is remembered that in the nature of things the University is constantly sending out men destined to take important positions in all parts of the country.

No notice of "Music in Oxford" during the last term would be complete without some mention of the important change brought about by Sir John Stainer with regard to our choral societies. He has succeeded during the past term in inducing the Choral and Philharmonic Societies to unite their forces, and the new Society is to begin operations with the New Year. The Madrigal Society has also at his instance dissolved itself, so that in future there will be only one powerful chorus in the place. When the excellence of the constituent elements in the past is considered it is hardly rash to predict that their amalgamated forces will result in one of the finest choruses in the country.

#### MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

A PERFORMANCE of Costa's "Eli" was given on November 30, by the St. Cecilia Choral Society. The Society has done good work in introducing new compositions here, and the revival of Costa's work after a lapse of many years partook almost of the nature of a novelty.

On the 2nd ult. the Sheffield Musical Union performed Schubert's "Song of Miriam" and Mendelssohn's "As the hart pants."

The Amateur Instrumental Society opened its season, on the 10th ult., with a successful Concert, at which Haydn's Symphony in B flat (No. 14), a selection from Wagner's "Rienzi," Mendelssohn's "Ruy Blas" Overture, and other pieces were performed. Mr. H. Coward conducted.

On the 12th ult. Dr. Naylor, Organist of York Minster, conducted an admirable performance of his Cantata "The Brazen Serpent," in the Parish Church. The work, which was composed for the festival of Northern Cathedral and Parish Church choirs at York, a little over two years ago, contains some excellent choral writing, to which full justice was done by the augmented choir of the Parish Church. The unaccompanied choral prologue, as well as the other choruses in the work, notably the elaborate final one, were given creditably. Mr. E. H. Lemare played the organ accompaniments.

On the 18th ult. the Amateur Musical Society gave its fifty-second Concert in the Albert Hall, the work performed being Haydn's "Seasons." The choral portions were sung in a most excellent manner, the Autumn and Winter sections especially being rendered with accuracy and finish. The principals were Miss Margaret Hoare, Mr. Gawthrop, and Mr. Dalby. The orchestral portions of the work were, under the leadership of Mr. J. Peck, admirably well. Mr. J. W. Phillips was Organist and Mr. Schollhammer conducted.

A Concert of sacred music was given in the Albert Hall on the 19th ult., when the Carl Rosa Opera Company and



the Sheffield Choral Union performed Rossini's "Stabat Mater" and miscellaneous pieces.

The usual number of "Messiah" performances took place on Christmas Day. The Choral Union went for the first time to the Corn Exchange. The St. Cecilia Choral Society were as usual in the Albert Hall, and a performance of the Oratorio was given in the Music Hall by the Upperthorpe Society.

The Catholic Musical Society performed Mozart's Twelfth Mass on the 30th ult. in the Music Hall.

THE last of the third series of Subscription Concerts given by pupils of the Hyde Park Academy of Music took place at Steinway Hall, on the 12th ult. On this occasion the talented musician, Mr. Henry F. Frost, to whose training are due so many excellent performances given by the ladies' choir of the Hyde Park Academy, wielded the *bâton* for the last time. Among the better known compositions performed were Thorne's setting of Psalm xlvii, "O, clap your hands," Gounod's Anthem "Noël" (solos by Miss E. Day and Miss J. Tatham), and part-songs by Smart and Leslie. By far the most important undertaking, however, was the chorus of "Sea Fairies," from Dr. Villiers Stanford's Choral Ballad, "The Voyage of Maelduine." By the composer's permission the occasional phrases for the tenor narrator were omitted, and without perceptible loss of effect. The solo parts for soprano and contralto were sustained by Miss M. Anderson and Miss J. Tatham, who acquitted themselves extremely well. The young ladies of the choir executed a task of exceptional difficulty with unflinching accuracy and intelligence. In their individual efforts the pupils of the Academy distinguished themselves in their customary manner. Violin pieces were played by Miss Grace Wood, Miss Kate Willis, and Miss Jessie Grimsom. Vocal solos were rendered by Miss M. Anderson, Miss Janet Tatham, Miss Alice Buckle, Miss Ethel Wilde, and Miss Eleanor Day; that skilful accompanist, Miss Mary Carmichael, being at the pianoforte. We may also mention that Miss Mary Willis, whose numerous other engagements necessitate her retirement as professor from this Academy, sang an air of Rossini's with admirable facility and grace. The only pianoforte solo in the programme was contributed by Miss Cherry Enriquez, the clever little daughter of the well-known contralto, Madame Enriquez. This young lady manifested considerable improvement since she played before at one of these Concerts, and is making capital progress under her able teacher, Mrs. Thousless. Mr. Frost conducted with praiseworthy zeal and discretion.

SEVERAL works of interest for ladies' voices only, and not generally familiar to the public, were included in the programme of the Concert given by the members of the South Kensington Ladies' Choir at Princes' Hall, on Thursday evening, the 12th ult., under the direction of Mrs. Arthur O'Leary. Two chamber Anthems by Sterndale Bennett, Hiller's "Lament of Héloïse," the Chorus of Maidens from Mancinelli's Oratorio "Isaías," and "Twine the wreath" ("Veiled Prophet"), Stanford, were sung with considerable refinement and adequate power. The principal soli were taken by Miss Liza Lehmann and Madame Mudie-Bolingbroke, the former creating great effect in "Twine the wreath," and obtaining an encore for her rendering of Thomé's "Les Perles d'Or" later in the evening. To the Messrs. Freeling, Farrer, Erskine, and Hubert, members of the choir, were allotted some less important parts, and the general effect reflected great credit on the training given by their talented Conductor. Mr. Piercy and Mr. Weiner also contributed to the evening's entertainment, and the charity in aid of which the Concert took place netted about £125. Miss Raven and Miss O'Leary accompanied.

THE Finsbury Choral Association, which was established in 1879 upon a comparatively humble basis, has recently become incorporated under the Companies' Acts, and added to its style and title the further descriptive words, "Metropolitan College of Music." The opening Concert of the present season was given on November 28, at Holloway Hall. The first part consisted of "The Lord is King" (Barnby), which the composer conducted, and the performance was, in all respects, a fine one. The second part

was a performance of "The Golden Legend" (Sir A. Sullivan), which left little to be desired. Under the leadership of Mr. C. J. Dale (the Principal of the College), and with Mr. Carodus at the head of a carefully-selected band, the powerful effects of this superb dramatic creation were heard to great advantage. The soloists, Miss Carlotta Elliot, Miss Sarah Berry, Mr. Harper Kearton, Mr. Arthur Strugnell, and Mr. Brereton, were most able interpreters of the parts allotted to them. Mr. Brereton especially accomplishing a veritable *tour de force* with the declamatory music assigned to *Lucifer* in the Legend.

THE crowded audiences at the Vocal Recitals of Mr. and Mrs. Henschel, at the Princes' Hall, on the 4th and 11th ult., afforded evidence of the increasing popularity of these entertainments—popularity, it may be said, which is well deserved, for the programmes invariably consist of vocal gems gathered from every available source, and interpreted in as perfect a manner as the physical resources of the artists will allow. Mr. Henschel shows considerable capacity for research; for at the first Recital we heard a humorous duet by Stradella, who is generally associated with music of a far more serious kind. Pieces by Schubert, Schumann, Brahms, Massenet, and Corder were included, as were also two Scotch songs. The second programme was equally eclectic, prominent numbers being Loewe's fine *Lieder* "The Erl-King" and "The Ruined Mill," two airs from Handel's "Hercules," Schumann's Harper's Ballad, from "Wilhelm Meister," and a new ballad, "Jung-Dieterich," by Mr. Henschel, which proved extremely effective.

ON Monday, the 16th ult., Mr. Joseph Barnby distributed the certificates recently gained at the Royal Academy Local Examinations by Mr. Layton's pupils at Stanley House, Chelsea. In his address to the students he pointed out the desirability of cultivating a higher standard of musical taste, acknowledging the great improvement in that respect made during the last twenty years. Professor Herkomer, in an introductory speech, also remarked upon the great difference in the style of music taught and listened to in London, since his first very interesting early musical experiences, and touched upon several points connected with musical art from a painter's point of view, urging the students to strive after the highest ideal, whether as performers or composers. Mr. Emil Behnke also took part in the proceedings, and a programme of music was given by the students, including Reinecke's Improvisata, for two pianofortes, on an old seventeenth century Volkslied; Brahms's "Zigunerlieder," and a selection from Pergolesi's "Stabat Mater."

MISS EMMA BARNETT, a pianist who has not been prominently before the public of late, gave a Recital at St. James's (banqueting) Hall, on the 10th ult. Miss Barnett comes of a musical family, and her programme included a new Sonata in E minor (Op. 45), by her brother, Mr. John Francis Barnett. Like all his compositions this work is lucid and straightforward, neither too difficult for ordinary pianists nor too abstruse for ordinary listeners. In its general style it is Mendelssohnian and it is characterised by a flow of pleasing unaffected melody. Of the three movements the first is the most musicianlike, and the third, a *Sultarello* with an *Intermezzo*, the most brilliant. The programme commenced with Schumann's elaborate Fantasia in G (Op. 17), a work of the most arduous character; and the pianist was heard to much greater advantage in some pieces by Chopin, Brahms, Henselt, and Raif. Miss Helen Meason contributed songs by Bach, Cowen, and Mrs. Thousless.

A HIGHLY successful Concert was given by the Stock Exchange Amateur Orchestral Society, at St. James's Hall, on the 10th ult. Under the intelligent direction of Mr. George Hitchin, the band, numbering a hundred members, and the male voice choir, consisting of about half that number of voices, have attained a considerable degree of proficiency, and the various performances were for the most part but little inferior to what might be reasonably expected from professional executants. This remark specially applies to the performance of Massenet's Suite "Scènes Alsaciennes," Ambroise Thomas's Overture to "Raymond," and the glees and part-songs included in the programme. Mendelssohn's "Italian" Symphony and Sterndale Bennett's

Overture "Parisina" were of course severer tests, but Mr. Hitchin had no reason to feel dissatisfied with the results. Miss Fillunger contributed some vocal pieces, among them being Beethoven's *scena* "Ah! Perfidio," of which she gave a fine interpretation.

The Musical Guild continued its admirable series of Chamber Concerts at the Kensington Town Hall, on November 27, and 3rd and 10th ult. We spoke at some length of the first performance this season in our last number and need only state briefly that the standard of merit was fully maintained to the end of the series. Among the works in the three programmes were Beethoven's "Kreutzer" Sonata, Quartet in A minor (Op. 130), and Trio in E flat (Op. 70, No. 2), Brahms's Trio for pianoforte, violin, and horn (Op. 40), and Sextet in B flat (Op. 18), some of Mr. Algernon Ashton's National Dances, and Mr. Henry Holmes's Octet in F, for strings (Op. 56). For the next series of Concerts announced to take place in the ensuing spring, the Musical Guild might secure a room in a more central situation. The young performers need have no fear that comparisons with other executants would result in discredit to themselves.

CRITICISM of the Concert given by the Bach Choir at the Princes' Hall, on the afternoon of the 18th ult., is undesirable, as the performance was described as private; but there is no breach of etiquette in speaking of the programme, which was full of interest, although it consisted for the most part of unaccompanied part-music. Sweelinck was represented by two of his Psalms, Praetorius by a Christmas Carol, and Palestrina by his beautiful Motet "Assumpta est Maria." With these were associated two of Pearsall's part-songs and Mr. Charles Wood's Prize Madrigal, "Slow, slow, fresh found," a very clever piece. Dr. Hubert Parry's Sonata in D, for pianoforte and violin, Schumann's "Papillons," and some violin solos, gave the requisite relief, the executants in these being Mr. Gompertz and Mr. M. M. Barton. The Concert, which was attended by a large audience, was conducted by Professor Villiers Stanford.

SPECIAL interest was imparted to the Concert of Christmas Carols, given at the Hampstead Conservatoire on the 23rd ult., by the judicious arrangement of the programme. Opening with the chorus "There shall a star," from Mendelssohn's "Christus," as a Prologue, the carols were selected with a view to giving a consecutive story of the Nativity, and as a concluding chorus of praise Beethoven's "Hallelujah" was sung. The Conservatoire Choir, directed with his usual vigilance by Mr. Geaussen, sang with much spirit, and the new grand organ, by Willis, built expressly for this hall, though in an incomplete state, gave evidence, under the hands of Mr. Greenish, and particularly of Mr. Geaussen, that when completed it will prove one of the finest instruments to be heard, at any rate in the North, of London.

THE Westminster Orchestral Society gave its first Concert this season on the 4th ult., and, on the whole, this performance showed an improvement on all previous ones. A greater degree of precision was observed, and if the tonality was not perfect, it was less defective than at some former Concerts. Haydn's Symphony in E flat (No. 8 of the Salomon set) was played with much brightness and intelligence. Weber's perennial Concertstück was carefully rendered by Miss Josephine Lawrence and Mr. Frederic W. Griffiths displayed a considerable degree of executive capacity as a flautist in a Concerto by F. Langer, though the musical value of the last-named work is not great. The vocal selections of Miss Annie Marriott and Mr. Tufnail were highly acceptable.

AN Orchestral Concert of the students of Trinity College, London, was given on the 9th ult., at Princes' Hall, Piccadilly, before a most numerous audience. The judiciously arranged programme included Spohr's Symphony (No. 1, in E flat), Liszt's Hungarian Fantasia for pianoforte and orchestra, and the first movement from Beethoven's Pianoforte Concerto in E flat (the pianoforte parts in the two last-named works having been most efficiently rendered by Miss Gertrude Corbin and Miss Louise Goldhawk, respectively), besides a number of vocal and instrumental

solos, the performance generally reflecting much credit upon the Institution and all concerned therein. Mr. George Mount was the Conductor.

MESSRS. HANN, who have already acquired an excellent reputation, not only locally, but in all parts of the kingdom, gave the last Concert of their fourth series at Brixton Hall, on the 18th ult. Many works of interest were performed, including Schubert's Quintet in C major (Op. 163), a new Quintet in C major, by Gerard F. Cobb, and Brahms's Quintet in F minor. These, combined with instrumental solos, have formed a series of Concerts which have not only displayed the remarkable ability of this clever family, but have conveyed much instruction to amateurs of music, and have supplied a much-felt want, particularly in that portion of the metropolis in which the Concerts have been given.

ON Sunday afternoon, the 1st ult., an immense audience assembled in the Queen's Hall, People's Palace, E., to hear Sir William Sterndale Bennett's beautiful Cantata "The Woman of Samaria," a free performance of which was given by the People's Palace Choral Society. The accompaniments were supplied by the Palace orchestra, under the leadership of Mr. W. R. Cave, reinforced by the organ, which was played by Mr. B. Jackson, Organist to the People's Palace. The soloists were Mrs. Helen Trust, Mrs. Graham Coles, Mr. Rechab Tandy, and Mr. Bertram Latter. The Cantata was conducted by Mr. Orton Bradley, Musical Director to the People's Palace.

THE first Concert of the fifteenth season given by the Crouch End Choral Society took place on the 17th ult., at Christ Church Schoolroom, Crouch End, when Mendelssohn's "Hymn of Praise" formed the principal attraction. The soloists were Miss Florence Wright, Miss A. Scott, and Mr. Reginald Groome. A small orchestra—under the leadership of Mr. C. J. Smith—rendered excellent service. Mr. J. G. Callcott was the Organist, and Miss Preston presided at the pianoforte. Amongst the pieces in the second part of the programme may be mentioned Mr. Alfred J. Dye's March "Ivanhoe," which was capably played by the orchestra.

AN agreeable Concert of Chamber Music was given by Mrs. Francis Ralph, at the Princes' Hall, on the 11th ult. The Concert-giver is well known as a capable pianist, and she was much applauded in Chopin's Ballade in A flat and other pieces, as well as in Grieg's Sonata in C minor (Op. 45) and Chopin's Polonaise in C, in which she was assisted by Mr. Gerald Walenn and Mr. Bernard Reynolds. Mrs. Mary Davies and Mr. Bridson were the vocalists, and Mr. Charles Fry gave variety to the entertainment by his recitation of Tennyson's "Revenge" and a scene from Shakespeare's "Henry V."

THE School Musical Society of Eton College gave an interesting vocal and instrumental Concert in the College Hall, on the 18th ult. The student performers consisted of Lord Crichton, Messrs. Egerton, Dawnay, Ponsonby, C. Lubbock, Arbuthnot, Campbell, Studd, Mortimer, Sanderson, Hope, and Wilson, and the programme included "Bethlehem," from Sir Arthur Sullivan's "Light of the World," songs, duets, violoncello and pianoforte solos, marches, and the "Carmen Etense." Mr. Joseph Barnby conducted.

THE fourth season of the Enfield Musical Society, conducted by Mr. John C. Ward, opened with a Concert at the Bycullah Athenæum on Thursday evening, the 12th ult. The principal performers were Madame Eleanor Farnol, Miss Helen Saunders, Mr. Harper Kearton, Mr. Bantock Pierpoint, Mr. Stanley Hawley (pianoforte), and Mr. Bernard Fison (organ), supplemented by a local septet band. The first part consisted of Gaul's "Holy City."

THE series of three Vocal and Pianoforte Recitals given by Mr. Max Heinrich and Mr. Schönberger at the Steinway Hall, on November 28 and the 5th and 17th ult., was extremely successful and, in an educational sense, of unquestionable value. The first programme was devoted to Schubert, the second to Schumann, and the third to Brahms. Mr. Max Heinrich's refined and expressive style of singing and Mr. Schönberger's excellent pianoforte playing were found equally enjoyable by the large and attentive audiences who filled the room on each occasion.

THE first Concert of the fourth season of the Streatham Choral Society took place on the 19th ult., at the Town Hall, Streatham, under the able and zealous conductorship of Mr. Charles Stewart Macpherson. The works selected for performance were Sterndale Bennett's Oratorio "The Woman of Samaria," and Mr. Hamish MacCunn's Cantata "Bonnie Kilmeny," the latter being heard publicly for the first time in London on this occasion, and both receiving a most satisfactory and highly appreciated interpretation. The soloists were Misses Blanche Powell and Helen Saunders, Messrs. W. F. Packer and A. J. Taylor. There was a crowded audience.

THE St. Mary's Choral Society gave a new and interesting Choral Ballad, entitled "May Margaret," by Mr. Erskine Allan, for the first time on the 20th ult. Mendelssohn's Thirteenth Psalm was given, and the solo sung by Miss Matthews, who also contributed other vocal numbers in the programme. Mr. Sidney Hann, the Conductor of the Society, played pianoforte solos by Rubinstein and Weber, and his brother, Mr. Lewis Hann, gave some violin solos.

THE competition for the Bonamy Dobree Prize took place at the Royal Academy of Music, on the 19th ult. The examiners were Messrs. H. T. Trust, Edmund Woolhouse, Alfred Piatti (chairman). There were three candidates. The prize was awarded to Bertie B. Parker. The competition for the Sainton-Dolby Prize also took place on the same day. The examiners were Messrs. Ben Davies, Albert Visetti, and C. Lyall (chairman). There were twenty-four candidates, and the prize was awarded to Emily Squire.

On the 11th ult. the North-East London Choral Society gave the first Concert of the season. The programme consisted of Mendelssohn's "Come, let us sing," Gounod's "By Babylon's Wave," and a miscellaneous selection of songs, part-songs, violin solos, &c. The principal vocalists were Miss Edith Marriott, Miss Mary Anderson, and Mr. Lawrence Fryer. Solo violin, Mr. Arthur Payne; pianoforte, Mr. W. G. Wood; harmonium, Mr. Louis B. Prout. Conductor, Mr. John E. West.

THE North London United Choral and Orchestral Society gave a very successful rendering of Haydn's Oratorio "The Creation," on Wednesday, the 4th ult., under the conductorship of Mr. Thomas Hibberd, at St. John's Parish Church, Hoxton, N. The soloists were Miss Willis Sharman, Mr. W. Hibberd, and Mr. Nesbit Hawes; Organist, Mr. W. Jacobs; and orchestral leader, Mr. M. Wigginton.

A PERFORMANCE of Handel's "Messiah," was given by the Surbiton Choral Society, accompanied by the Surbiton Orchestral Society, numbering in all about 150 performers, at the Assembly Rooms, on the 12th ult. Miss Ethel Winn, Miss Emily Foxcroft, Mr. E. Bryant, and Mr. Frank Ward were the soloists. The choruses call for special praise. Mr. H. M. Higgs presided at the Mustel organ, and the Conductor was Mr. R. Sebastian Hart.

MENDELSSOHN'S "Elijah" was given by the New Court Choral Society on the 3rd ult., in the Chapel, Tollington Park. Miss Annie Marriott, Madame Patey, Miss Helen Ornarey, Mr. Henry Guy, and Mr. Egbert Roberts were the principals. The choruses were given with great attention to expression. Mr. Bound was the Conductor, and Miss A. Dearden and Mr. Blennerhasset accompanied throughout on the grand pianoforte and organ.

A PERFORMANCE of "The Messiah" was given by the Walworth Choral Society, in the Lecture Hall, Brunswick Terrace, Camberwell, on the 18th ult. The principal performers were Miss Rose Moss, Miss Rose Daforne, Mr. Ager Grover, and Mr. Henry Bailey. Mr. A. L. Oliphant led the band, Mr. W. W. Crome presided at the harmonium, and Mr. W. E. Curtis conducted.

THE fourth issue of Mr. Hermann Klein's "Musical Notes" Annual for 1889 will be published early in the year by Messrs. Novello, Ewer & Co. The book will contain as before a critical record of all musical events of importance which have taken place in the metropolis during the past year, and a new feature will be added in recording all important productions in the chief musical centres throughout the country.

THE St. Mark's Choral Society gave a Concert, on the 18th ult., at the St. Mark's Vestry Hall, Battersea Rise. The programme consisted of Bennett's "Woman of Samaria" and a miscellaneous selection, the solos being given by Miss Susannah Pierce, Miss Helen Saunders, Mr. D. Smith, and Mr. D. Price; pianoforte, Miss Grace Smith; and organ, Mr. George Royle. Mr. H. Bray conducted.

THE "Captives of Babylon," an Oratorio by Geo. Shinn, was performed, with orchestral accompaniment, under the direction of the Composer, at St. Margaret's Church, Westminster, on Tuesday, the 3rd ult. The solo parts were sung by Miss Jessie Ross, Miss Dearing, Mr. E. E. Trydell, and Mr. Robert Poole. Mr. Baines, the Organist of the Church, was at the organ.

THE New Organ (by Eustace Ingram) in St. Barnabas' Church, Holloway, was opened on the 12th ult. by Dr. Bridge, who gave an effective Recital. There was a special service, the Bishop of Bedford being the preacher. The choir sang Dr. Bridge's Anthem "The Lord hath chosen Zion" and Gounod's "Send out Thy Light."

MR. GEORGE RISELEY had the honour of giving an Organ Recital on Thursday, the 19th ult., before their Royal Highnesses the Prince and Princess of Wales, Prince George of Wales, and a distinguished company staying at the seat of the Danish Ambassador, Luton Hoo, Bedfordshire.

THE National Society of Professional Musicians on Saturday held an examination at the Memorial Hall, Farringdon Street, in vocal and instrumental music. The examiners were Dr. H. Hiles, of Manchester, and Mr. Arthur F. Smith, of Derby.

MR. SEYMOUR SMITH'S Annual Concert took place at the Peckham Public Hall on the 3rd ult., when part one consisted of a performance of his sacred Cantata "Joshua," which was received by a large audience with every mark of approval.

At the recent performance of J. F. Barnett's "Paradise and the Peri," given by the Hereford Choral Society, the principal soprano part was sung by Miss Marie Titiens, niece of the original interpreter.

MR. THOMAS MURBY'S two new and original Cantatas for juvenile voices, entitled "Shakespeare's Merrie Meeting" and "Lost Dimplechin," were given, for the first time, at the Polytechnic Hall, Brixton, on the 9th ult.

## REVIEWS.

*Musical Dictation.* Part II. By F. L. Ritter. *Modulation.* By James Higgs. (Music Primers, Edited by Sir John Stainer.) [Novello, Ewer and Co.]

THE power of recognising and naming short sentences of music as an aid to musical memory has not been cultivated to the extent it deserves. The importance of the "ear test" in musical examinations is only being slowly acknowledged, even though its value is never challenged. Every earnest attempt, therefore, to provide for a factor in musical education, whose powers are of the greatest value in mental cultivation, should be heartily received. Dr. Ritter's book on Musical Dictation—now strengthened by the addition of this second part to that which has been already noticed in these columns—will provide students with a means of strengthening the memory, and adding to their stores of knowledge. Musical dictation properly regarded, and its principles earnestly pursued, offers a species of mental shorthand. The mind prepared readily to recognise sounds actual and relative by means of writing will become plastic, and will have no difficulty in receiving impression, of a sequence of notes which will help the purpose of remembering a melody. The author, in his introductory remarks, states that he has not indulged in any theoretical dissertations on this or that still disputed point regarding certain chord constructions. His sole aim has been to present the harmonic subject-matter, as generally used by modern composers, in a practical, comprehensive manner. Therefore the book, which contains exercises from a simple passage in octaves in two parts, through all chord

combinations in major and minor keys, on to the devices of imitation and canon, may be used by all masters of harmony and all students, whatever may be the peculiarities of their theories which formed the basis of their various studies.

The like cosmopolitan character and freedom from particular bias may be found, in a great measure, in the primer on "Modulation," by Mr. James Higgs. The author states that the diatonic and chromatic contents of a key are shown at the outset in somewhat of detail on the basis of the teaching of the late Professor Sir G. A. Macfarren, but the general character of the book is less restricted in its precepts, as shown by the tables which are given, and other matters.

In these "the fourfold use of triads or common chords is displayed, according as a chord being (a) diatonic in primary key is quitted as another diatonic chord of another key; (b) diatonic in primary key is quitted as chromatic in another key; (c) chromatic in primary, but quitted as diatonic in new key; or (d) being chromatic in primary is quitted as another chromatic chord in another key."

The nature and means of modulation are explained, and a number of extracts from classical writers, Bach, Beethoven, Brahms, Handel, Haydn, Mozart, Schubert, Gounod, Mendelssohn, Schumann, Rossini, and Wagner are given as illustrating the points referred to by the author. No single example is quoted from an English musician, though—as Mr. Higgs doubtless knows—it is quite possible to show from ancient and modern writers of our own country much that would serve an equally good purpose, had it occurred to him to include such extracts.

The analysis of the first movement of Beethoven's "Waldstein" Sonata to indicate the modulations, will be a great help to the student, who will learn from that how to deal with other works. The exercises at the end of the book are excellent, and will prove most valuable alike to the master who uses the book as a text-book, and to the pupil who is called upon to study it.

*A System of Harmony for Teacher and Pupil.* By John A. Broekhoven.

[London and New York: Novello, Ewer and Co.]

THE author of this new system is teacher of Harmony and Composition at the College of Music at Cincinnati. The book owes its origin to the difficulty experienced by him in finding a comprehensive text-book exactly fitted to his needs. He may be congratulated upon having succeeded in making his pages concise and clear as far as possible. The arrangement of subjects is in conformity with "Richter's Manual of Harmony." The chapters are divided into numbered sections, a plan which has the distinct advantage of easy reference, and there is a list of questions at the end of each chapter bearing upon the statements therein made. There are certain novelties of nomenclature which will not fail to strike those acquainted with the subject. The chords of six-four, six-three, and so forth, are named in a reverse way to the ordinary practice in England, being called the chords of four-six, three-six, and so on. The chord of the seventh is called the Sept-chord, Sharps, flats, or naturals are placed after the figures in a figured bass. Passing notes are called passing tones, suspended notes are called leaning notes, and there are a few other expressions which are new to those who have studied harmony from books or from teachers who have not disregarded traditional use. The ability in finding short words to express technical terms existing among Americans which has guided the author of the book in suggesting the name of Sept-chords for chords of the seventh and parallel fifths and octaves for consecutives, will not fail to arrest the attention of those who read the book for the first time. These peculiarities, which are more or less based upon logical conclusions, will present no difficulty to learners, and masters who select the book as their class-book will be able readily to adopt the descriptions.

The chapter on Modulation is exhaustively and admirably done. There are some most valuable hints on the art of harmonising melodies, as well as basses, and the whole work, which is thoughtfully designed, will doubtless be of

great help both to teachers and to pupils. The vexed question of roots of chords derived from a generator is not presented to embarrass the learner; the idea of the book being evidently to be practical. If a suggestion might be made for the next edition, it would be to give a little fuller description of the chord of the minor ninth, and its value in harmony, than that which is found in paragraph 117, where it is called the Diminished Sept-chord, and is treated as only belonging to the minor scale, which, of course, is correct according to the principle adopted by the author. Still, students led through a course of harmony in a manner so interesting would doubtless be glad to have the chord explained after the manner in which other chords in the book have been treated.

*The Daffodils.* Trio for Female Voices. Written by Wordsworth.

*Winter.* Trio for Female Voices. Written by Robert Southey.

*April.* Trio for Female Voices. Written by Thomas Gray.

*The Snowdrop.* Trio for Female Voices. Written by Mary Robinson.

*O Thou Breeze of Spring.* Trio for Female Voices. Written by Mrs. Hemans.

*The Skylark.* Trio for Female Voices. Written by James Hogg. The music composed by King Hall. [Novello, Ewer and Co.]

THESE six pieces—published in "Novello's Octavo Edition of Trios, &c., for Female Voices"—will be a welcome contribution to this excellent collection of vocal gems; and their composer has a right to congratulate himself, not only on having written such melodious and attractive music, but upon having so successfully allied it with the verses of true poets. The vocal phrases at the commencement of the first song on our list are charmingly sympathetic with Wordsworth's words descriptive of the "host of golden daffodils" which met him in his wanderings; and the change in the character, both of voice and accompaniment, at the sentence "The waves beside them danced," is extremely happy. "Winter" is scarcely perhaps so musically eloquent; but it is full of clever writing, and contains some highly effective and appropriate harmonies; and "April" has a most winning melody, to which a flowing accompaniment—but rarely broken—lends much charm. Mary Robinson's graceful little poem, "The Snowdrop," is tenderly treated throughout, and will doubtless become a favourite. After the placid opening subject, in A flat, the phrase in the relative minor, with the more agitated accompaniment, admirably expresses the words, the return to the original theme and key forming an effective contrast. "O Thou Breeze of Spring" is a quiet setting of Mrs. Hemans's poetry which will be acceptable to all admirers of melody and smooth part-writing; and "The Skylark," apart from being an attractive and musicianlike composition, carefully harmonised and well written for the voices, shows much courage on the part of the composer in resisting the temptation to imitate the notes of that delusive little bird to whose praise the song is dedicated. In conclusion, we may unreservedly commend the musicianlike yet unpretentious manner in which the vocal parts are written throughout these songs, and counsel the composer to multiply these specimens of a style for which he has evidently a special talent.

*The Charge of the Light Brigade.* A Dramatic Setting for Chorus and Orchestra. The Words by Alfred, Lord Tennyson. The Music by R. Machill Garth.

[Novello, Ewer and Co.]

IT is wholly to the credit of Mr. R. Machill Garth that he has succeeded in a great measure in finding fit sounds to associate with the ringing words of the Poet Laureate's lines. The music is written for chorus and orchestra, and the indications in the pianoforte score show that in introducing the official bugle calls, and in the production of other effects, the composer has bestowed much care on that portion of his task. The vocal part can be more accurately judged; and this is well laid out for the voices, and could scarcely fail to prove stirring in its results when carefully prepared.



## FOREIGN NOTES.

THE first performance took place on November 27, at the Hague, of a new Oratorio, entitled "Moses," by Mr. Samuel de Lange, the distinguished Conductor of the Hague branch of the "Maatschappij tot Bevordering der Toonkunst." The rendering of the work on the part of the above society, including that of the important solo numbers, at the hands of Mdlle. Reddingius (soprano), Messrs. Rogman's (tenor) and Messchaert (bass), is said to have been an excellent one, and created a most favourable impression. The *Haarlemsche Courant* in referring to the event, says: "Biblical oratorio has been somewhat neglected by composers in these latter days, and it must be owned that the splendid examples furnished in this direction by the classical masters, render it no easy matter to follow in their footsteps. It may therefore be regarded as a distinctly courageous act, on the part of one of our native composers, to have chosen the above subject for the ground-work of his Oratorio. Let us add, at once, that the composer has acquitted himself of his difficult task with a breadth of conception, an intellectual power, and musicianlike ability, which while reflecting high credit upon his workmanship, will secure for the work itself a permanent place in Netherlandish art." Equally high praise is bestowed upon Mr. de Lange's Oratorio by the correspondent of *Het Nieuws van den Dag*, published at Rotterdam, who says, *inter alia*:—"My general impression is that we are here in presence of a very important work. Everywhere the hand of the master is visible, and both as regards inventive power, the elaboration of motivi, and the orchestration, the composer reveals himself as an undoubtedly great artist." The Oratorio is divided into three parts, dealing respectively with the departure from Egypt of the Israelites, their wanderings through the wilderness, and the death of Moses; the text being selected from Scripture and interspersed with choruses and airs from the pen of H. Graaf van Hogendorp.

A most successful performance, on a grand scale, is reported from Amsterdam, of Peter Benoit's Oratorio "De Oorlog" ("War"), under the conductorship of Mr. Henri Viotta.

At the recent fifty-third annual festival of the Berlin "Società Italiana," an interesting Concert was given under the direction of Dr. W. Langhans, the programme consisting entirely of compositions by modern Italian masters, including a Violin Sonata by Bazzini, pianoforte numbers by Sgambati, Gollinelli; a Suite by Pollini, and vocal solos by Verdi, Martucci, and Tosti.

Dr. Edward Lassen, of Weimar, is just now engaged upon the editing of a posthumous opera, entitled "Günlod," by Peter Cornelius, the composer of the charming comic opera "Der Barbier von Bagdad," which has lately made the round of German lyrical stages.

A most important and interesting sale of autographs is announced to take place at the Hôtel Drouot, of Paris, on the 21st inst. Amongst the musicians represented in the catalogue may be mentioned the names of Boieldieu, Méhul, Philidor, Lesueur, Hérold, Auber, Halévy, Adam, Berlioz, Bizet; Haydn, Mozart, Beethoven, Weber, Mendelssohn, Meyerbeer, Schumann, Wagner, Liszt; Piccini, Paesello, Paër, Salvatore Rosa, Spontini, Cherubini, Rossini, Bellini, Donizetti, Grétry, Viëuxtemps, Fétis; Glinka, Rubinstein; Catalani, Sontag, Ristori, Pasta, Malibran, Lablache, Rubini, &c., &c.; an enumeration which, however incomplete, will serve to illustrate the exceptional importance of the collection about to be placed under the hammer.

The Municipal Library of Hamburg has lately been enriched by a highly interesting document—viz., the last will and testament of Ludwig van Beethoven. While congratulating the art-loving Hanse town upon so valuable an acquisition, musicians and amateurs generally would probably consider it more appropriately disposed of in the archives of the "Beethoven Haus" at Bonn.

The "Richard Wagner Museum," founded not many years since by Herr Oesterlein, at Vienna, already comprises no less than twenty-five thousand documents relating to the Bayreuth master.

Marianne Brandt, the highly gifted contralto of the Dresden Hof-Theater, has retired from operatic life, and has taken up her residence at Vienna, where she will perpetuate her vocal art by tuition.

Honours have been plentifully bestowed upon Anton Rubinstein on the occasion of his recent artistic jubilee. The Emperor of Russia bestowed upon him an annual pension of three thousand roubles, he was created a doctor *honoris causâ* by the University of St. Petersburg, and had the freedom of that city conferred upon him, while deputations innumerable from all parts of Russia and some foreign musical societies presented addresses to the great pianist-composer. Special performances of his works, in celebration of the event, are reported from various musical centres of Europe, all testifying to the high esteem and international fame enjoyed by the artist.

The first performance of Anton Rubinstein's new opera "Gorusha" took place, on the 3rd ult., at St. Petersburg. There were present the Emperor, the Empress, the ministers, and the diplomatic body, and the work was an immense success; the gifted composer obtaining an unparalleled triumph.

A new operetta, "Il Marchese del Grillo," written in the Romanesque dialect, the music by the Maestro Mascetti, has met with a very favourable reception at the Metastasio Theatre, of Rome.

Gluck's "Orfeo" has been given twelve times recently at the Teatro Nuovo, of Naples, the success of the representation being due in no small degree to the splendid assumption of the title part by Signor Giulia Ravogli.

The municipality of Crema, the native place of the late Signor Bottesini, has started a subscription for the purpose of erecting a monument in memory of the deceased virtuoso.

According to *Le Ménestrel* there are, just now, no less than forty-nine theatres in Italy devoted to the performance of opera, and ten exclusively to the cultivation of operetta.

A musical journal has been established in New Zealand under the title of *New Zealand Musical Monthly*.

Molière's "Le Sicilien," adapted for operatic purposes by M. Stop, and set to music by M. Wekerlin, is to be brought out shortly at the Paris Opéra Comique.

Signor Faccio will be the Conductor of the forthcoming first representation in Italy, at the La Scala of Milan, of Wagner's "Die Meistersinger," the work being already in active preparation.

One of Tchaikowsky's most noteworthy operas, "Mazeppa," the libretto founded upon one of Poushkin's stories, is shortly to be revived at the Imperial Opera of St. Petersburg.

At the Teatro Comunale, of Faenza, a new opera "Il piccolo Haydn," by the Milan composer, Alfredo Soffredini, met with success on the occasion of the first performance.

The New York German Opera Company will, at the end of the present season, start upon a tour throughout the United States of America, for the purpose of giving representations of Wagner's "Nibelungen," "Tristan and Isolde," and "Die Meistersinger." Two of the most eminent Wagner singers, Herren Vogl and Reichmann, are just now engaged in the performances of this enterprising and successful institution.

The performances during the approaching season at the Teatro Bellini, of Naples, will include two interesting revivals—viz., Gluck's "Armida," and the opera "Roland," by Piccini, the rival of Gluck in the great contest of operatic principles which divided Paris society during a portion of last century. The projected revival at the "Bellini" of the above two works is due to the artistic spirit of the director, Baron La Capra.

A Concert on a large scale in aid of a monument to be erected to the late Robert Hamerling, one of the most remarkable of modern German poets, was given last month at the Austrian capital, under direction of the well-known Viennese composer, Herr Fahrbach.

Hector Berlioz, the once neglected and now much honoured composer of "La Damnation de Faust," who already has a statue in the French capital, is to have a similar memorial in his native town of the Côte Saint-André, where the inauguration is to take place in August next.

Four new "zarzuelas," or Spanish vaudevilles, are about to be brought out at the Eslava Theatre, of Madrid—viz., "Olé Sevilla," by Caballero; "In vino veritas," by Jimenez; "Gabinete de consulta," by Nieto; and "El Rey de los Muertos," by Mangragali.

M. Paladilhe's opera, "Patrie," has just been performed with but moderate success at the Constanzio Theatre, of Rome, the Italian critiques, however, fully admitting the important musical value of the work.

A new choral composition from the pen of Heinrich Hofmann, entitled "Editha," is being published by Messrs. Breitkopf and Haertel, of Leipzig.

A grand Beethoven Concert was announced to be given on the 17th ult. at the Steinway Hall, of New York, under the direction of Theodore Thomas, the gross receipts whereof are to benefit the "Beethoven-Haus," at Bonn.

The third edition of the late Adolph Kullak's valuable work, "Die Aesthetik des Klavierspiels," has just been published by the firm of Brachvogel and Ranft, of Berlin, with critical observations, and other additions by the editor, Dr. Hans Bischoff.

Under the title of "Un musicien du XVI<sup>e</sup>. siècle," M. Joseph Denais has just published (Paris: Techener) an interesting monography anent the author of a most rare collection of chansons, entitled "Recueil des plus belles et excellentes chansons en forme de voix de ville," &c. 1576, by Jehan Chardavoine. There are only three copies of this volume extant, two being in the possession of M. Wekerlin, and the third forming part of the Royal Library of Brussels.

M. Edmond Neukomm is the author of an interesting "Histoire de la Musique Militaire," which has just been published by M. Baudoin, of Paris.

A complete thematic catalogue of the vocal compositions of Joh. Sebastian Bach, compiled by Herr R. Tamme, has just been published by the firm of C. F. Peters, Leipzig.

Albert Lortzing, the genial composer of comic opera, who died, poor and worn out by disappointments in his professional career, has just been accorded the posthumous honour of a memorial tablet which has been placed against the house, 53, Louisenstrasse, Berlin, where, in 1851, he drew his last breath.

At the funeral obsequies of the late King Luis of Portugal, Cherubini's Requiem is to be performed, and will be heard for the first time in the Portuguese capital on that occasion.

Louise Puget, who some thirty or forty years ago enjoyed a considerable popularity both in her native France and elsewhere as a composer of romances, died recently at Pau, aged seventy-eight.

## CORRESPONDENCE.

### THEMATIC COINCIDENCES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As the following thematic coincidences have not been pointed out by any of your correspondents, they may be of interest—

No. 1. Macfarren's Pianoforte Quintet (Finale).  
Mendelssohn's Pianoforte Prelude (Op. 35).  
Stanford's "Revenge," p. 6.

No. 2. Handel's "Acis and Galatea" (No. 24).  
Chopin's Nocturne in F minor.

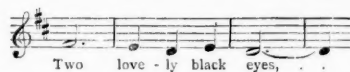
No. 3. Sullivan's Song, "Once again."

Yours truly,  
H. C. TONKING.

December 5, 1889.

TO THE EDITOR OF "THE MUSICAL TIMES."

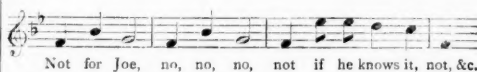
SIR,—There is a popular comic ditty called "Two lovely black eyes," out of which, if common report be true, the composer has netted a small fortune. Its chief refrain runs thus—



The first chorus of Haydn's "Seasons" commences with the identical passage, viz.—



Some years ago the "rage" in the comic line was *not* "Two lovely black eyes," but "Not for Joe." It ran thus—



The "coincidence" this time is to be found in Beethoven's Trio (Op. 97) for pianoforte, violin, and violoncello, with its well-known melodic feature—



N. KILBURN.

Ninefields, Bishop Auckland, December 9, 1889.

P.S.—The three examples, Mendelssohn, Handel, &c., which were sent by our correspondent last month, appeared by a printer's error in the body of Mr. Silas's communication.

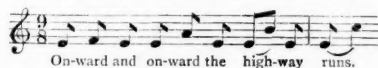
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—One of the most curious coincidences I have met with is the following—

Exercise No. 62, "The Violin" (Music Primer). B. Tours.



"The Golden Legend." Scene III. A. Sullivan.



Perhaps you may like to add this to the examples already given in THE MUSICAL TIMES.

Yours faithfully,

EDWARD A. SUTTON.

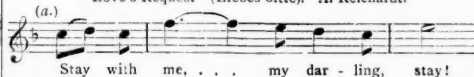
Bournemouth, December 5, 1889.

TO THE EDITOR OF "THE MUSICAL TIMES."

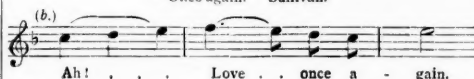
SIR,—Following out the idea started by Mr. J. Bennett re "Thematic Coincidences," I beg to quote the accompanying, which are at least as striking as any I have yet seen noticed by your correspondents.

No. 1.

"Love's Request" (Liebes bitte). A. Reichardt.

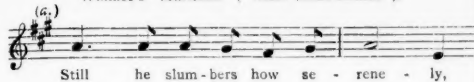


"Once again." Sullivan.

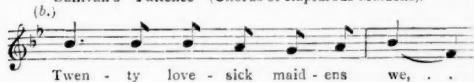


## No. 2.

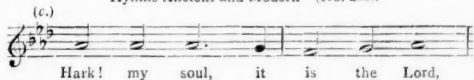
Wallace's "Maritana" ("Alas! those chimes").



Sullivan's "Patience" (Chorus of Rapturous Maidens).

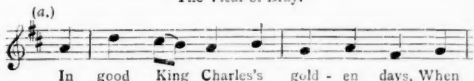


"Hymns Ancient and Modern" (No. 260).

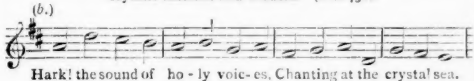


## No. 3.

"The Vicar of Bray."



"Hymns Ancient and Modern" (No. 436).



Yours truly,

J. H. WHIPPEY.

6, Rokeby Road, Brockley, S.E.,  
December 13, 1889.

## TO THE EDITOR OF "THE MUSICAL TIMES."

SIR.—Concerning the subject started by Mr. J. Bennett, I beg to enclose two coincidences, which perhaps will be interesting.

Organ Prelude in B flat. Bach.



"Why does the God of Israel sleep?" ("Samson"). Handel.



Yours truly,

E. GREEN.

High Street, Stalbridge,  
December 15, 1889.

## TO THE EDITOR OF "THE MUSICAL TIMES."

SIR.—Noticing Mr. Joseph Bennett's letter in your last issue called to my mind the following passages:—

Alex. Guilman (Op. 46, No. 4)—Melody in G, from  
"The Practical Organist," Book III.



Side by side with the following from Mendelssohn's  
"Scotch" Symphony, page 32 of the score, *Vivace non troppo*, bar 8—



Fidelity yours,

OLIVER E. F. COBB.

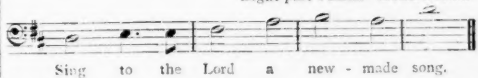
8, Carthusian Street, E.C., November 23, 1889.

## TO THE EDITOR OF "THE MUSICAL TIMES."

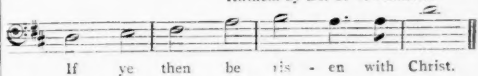
SIR.—The following may prove interesting in the way of  
Musical Coincidences:—

## No. 1.

Eight-part Psalm. Mendelssohn.

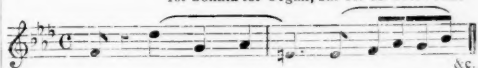


Anthem by Dr. C. V. Stanford.



## No. 2.

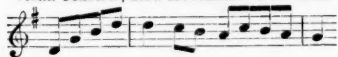
1st Sonata for Organ, bar 11. Mendelssohn.



Allegretto in B minor, Book V. of Organ Pieces by Guilman.



No. 3.  
Violin Concerto, Slow Movement. Beethoven.

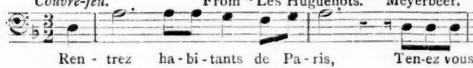


Aria from "St. Paul." Mendelssohn.



He re - mem-bers His chil-dren.

No. 4.  
Couvre-feu. From "Les Huguenots." Meyerbeer.

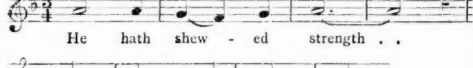


Ken - trez ha-bi-tants de Pa-ris, Ten-ez vous

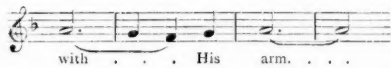


cha - cuns vos lo - gis. &c.

Evening Service in F. Tours.



He hath shew - ed strength . .



with . . . His arm. . .

Esher.

Yours truly,  
F.C.O.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I take the liberty of adding two more examples to the interesting series which have appeared in your columns:—

No. 1.  
"Messe des Morts." Berlioz.



La-chry-mo - sa, di - es il - la,

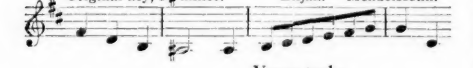


Quis est ho - mo qui non lie - ret,

No. 2.  
Fugue. J. S. Bach.



Original key, F# minor. "Elijah." Mendelssohn.



Leeds, December 18, 1889.

Yours truly,  
A. E. G.

TO THE EDITOR OF "THE MUSICAL TIMES."

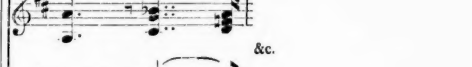
SIR,—In reference to this subject, which has been opened in your columns, the following, I think, is a very striking example; they are identically the same, the theme being repeated in each case:—

Pianoforte Sonata (Op. 26). "Marcia Funebre." Beethoven.

No. 1.



No. 2.  
Symphony in D major. No. 4. The Adagio. Mozart.



Yours faithfully,  
Ludlow, December 17, 1889. F. E. BESSELL.

THE INAUGURATION OF THE SYDNEY ORGAN.  
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As several mis-statements have appeared in the press as regards the appointment of an organist to inaugurate the Grand Organ at Sydney, I think it due to myself to state the facts of the case. As far back as the beginning of last August, Sir Saul Samuel, at the request of the Sydney Municipal Council and on the recommendation of Dr. Bridge, opened negotiations with me, asking me to state my terms to go to Sydney to open the organ and give a series of Recitals. After the announcement had been made public that I was invited to state my terms, Mr. Best voluntarily wrote to the Municipal Council at Sydney offering his services, and as I presume his terms met their views, has obtained the engagement. As I had obtained six months' leave of absence from my London engagements, it has only been a question of terms all along.

I remain, yours faithfully,

WM. STEVENSON HOYTE.

TO CORRESPONDENTS.

\*. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

AN OLD SUBSCRIBER.—The ordinary Choir of St. Paul's Cathedral consists of eighteen men and thirty-six boys, the Sunday evening Choir of about eighty voices. On special occasions there are upwards of three hundred singers, besides a band of about sixty instrumentalists. All are vested in surplices.

E. C. C. W. (Tavistock).—The copy, which is of no particular value, is one of a series of works of like kind published by Harrison about 1800. You will find the arrangement you speak of in Arnold's Edition of Handel, and inserted as an Appendix to Bishop's edition of "The Messiah," (Cocks and Co.)

A. G. S.—You cannot do better than study the Primer on "Harmony," by Steiner, and King Hall's Primer on the "Harmonium," published by Novello, Ewer and Co.

H. A. WALKER.—Corelli died in 1713. Tartini was born 1692; lived until 1770. The first use of the theme was by Corelli, though it is a point yet to be settled whether the melody was not an Italian popular song or dance of which both made good use.

H. E. POWELL.—There is no particular form to be observed. We can only insert articles when there is room.

L. MUS.—Apply to the Registrar of the University you have selected.

ORGANIST.—We spoke only from our knowledge that many books of this kind had been published, but cannot undertake to name their titles and prices.

TENORE.—You had better advertise your want in the local papers.

W. C. T. (Sunderland).—Much obliged for your letter. We will make use of it if possible.

ZENO.—A letter addressed to the maker will procure the information you seek.



## BRIEF SUMMARY OF COUNTRY NEWS

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**ABERDEEN.**—On the 9th ult., the Tonic Sol-Fa Society presented Haydn's *Seasons* in the Music Hall. Not only the opening part descriptive of Spring, but the entire Oratorio, with the exception of a few recitatives, the cavatinas in the second and fourth parts, and one or two of the minor choruses, was rendered entire for the first time in Aberdeen. The soprano solos were sung by Madame Larkom, her clear, flexible voice being eminently suited to the florid music of the part. Mr. Philip Newbury and Mr. Herbert Thorndike, the tenor and bass soloists, made a very favourable impression. The chorus showed hesitancy and lack of precision in attack. The Society's orchestra was under the leadership of Mr. A. F. Rea, Mr. Lister occupied the Conductor's chair, and Mr. G. C. Dawson presided at the organ.

**ABERGAVENNY.**—Haydn's *Creation* was given on the 9th ult., in the Town Hall, under the Conductorship of Mr. Biggs. The soloists were Miss Julia Jones, Miss Augusta Morgan, Mr. Castings, and Mr. Ineson. Mr. Woodward was leader of the band, Mr. Herbert Banks was at the pianoforte, and Mr. C. C. Caird at the harmonium.

**BARNSTABLE.**—The Musical Festival Society gave a performance of *Elijah* at the Music Hall, on the 2nd ult. Dr. Edwards, who conducted, had under his control a large and well-balanced choir, consisting of about 100 voices, who did their work, on the whole, in a style meriting great praise. There was an orchestra of over forty instrumentalists. The soloists were Miss Annie Swinfin, Miss Frances Hipwell, Mr. Harry Stubbs, and Mr. Muscove Tufnail, upon whom, as the Prophet, the chief burden of the work fell.

**BLACKBURN.**—The *Messiah* was given by the Nonconformist Choral Union on the 10th ult. The principals were Miss Marjorie Eaton, Miss Alice Bertenshaw, Mr. G. Butterworth, and Mr. Charles Manners. The band and chorus numbered 150. Miss Marjorie Eaton, who is new to Blackburn, created a most favourable impression. Miss Alice Bertenshaw's rich contralto voice is always heard to advantage in *The Messiah*. The chorus did creditably, and Mr. Thornborough conducted with ability. Mr. Green presided at the organ.

**BOURNEMOUTH.**—On the 2nd ult. the first of a series of festivals by the Association of Nonconformist Choirs at Bournemouth, was given in the Punshon Memorial Church, Richmond Hill, under the conductorship of Mr. B. Greek Stoneman, with Mr. W. H. Hardick at the organ. The programme of music consisted of an opening voluntary, hymns, choruses, and anthems, and ended with the "Hallelujah" Chorus.

**BRENTWOOD.**—Handel's *Samson* was the work given by the Vocal and Instrumental Society, under the Conductorship of Mr. Louis J. Turrell, at its first Concert of the season, on the 5th ult. The soloists were Madame Agnes Larkom, Miss Annie West, Mr. John Probert, Mr. Henry Cross, and Mr. Walter Morrow (trumpet). The choruses throughout went steadily, and with a degree of precision not always attained by provincial societies.

**BROUGHLEY FERRY, N.B.**—On Tuesday evening, the 3rd ult., the Choral Union gave its first Concert of the season in the Volunteer Hall, when Mr. J. Mere Smetton's dramatic Cantata, *King Arthur*, was produced. The principals engaged in the solo work were Miss Resch Peterson, Mr. John Probert, and Mr. William Riley. There was a carefully-selected orchestra, under the leadership of Mr. W. H. Cole, of Glasgow, and a well-trained chorus of seventy voices, and a most adequate representation of the work was secured, the whole being under the direction of the composer, who received quite an ovation when the Cantata was brought to a close. The second part of the programme, consisting of vocal and orchestral selections, was under the direction of Mr. Neale, the Conductor of the Society.

**DOWNPATRICK, IRELAND.**—The Downpatrick Musical Society opened the eighteenth season on the 4th ult. with a performance of Handel's *Judas Maccabæus*, in the Assembly Hall. The principal performers were Miss L. Ashtoun Hackett, Mr. C. Chilly, and Mr. John Lomas. The chorus-singing was remarkably good, particularly in "O Father whose Almighty power." A small but efficient orchestra, led by Mr. E. Haines, accompanied. The second part of the Concert, which was of a miscellaneous character, included some violin solos by Mr. Haines. The accompaniments were played by Dr. Marks and Mr. Wilson, the Conductor of the Society.

**EASTBOURNE.**—Dr. W. H. Sangster gave an Organ Recital in aid of the Ouseley Memorial Fund, in the Church of St. Saviour's, on the 12th ult. Some compositions by Delbruck, Batiste, Hesse, Mendelssohn, Bach, Handel, Ouseley, and Dr. Sangster were played with considerable effect.

**FENNY STRATFORD.**—The Philharmonic Society gave its first Concert of the season, on Tuesday, the 10th ult. The first consisted of Handel's *Utrecht Jubilate*, with orchestral accompaniments. The second part was miscellaneous, and included a very excellent performance of Mendelssohn's "March of the Priests," from *Attila*.

**GARFORTH.**—Sterndale Bennett's ever-welcome Cantata *The May Queen* was performed on the 13th ult., in the Conservative Hall, Garforth, by the members of the Garforth Parish Church Choir. The soloists were Miss Ada Beccroft, Miss May Hollis, Mr. C. Blagbro, and Mr. Wood Higgins, the last-named gentleman also officiating as Conductor.

**GIBRALTAR.**—The first public Concert of the winter season was given in the Assembly Rooms on November 27, by the Gibraltar Meister-singers, under the musical direction of Captain Wyon. The part-songs for male voices were well rendered and much appreciated.

Among the solo singers, Surgeon-General Meadows and Miss Meadows, and Madame Reinhard, made a first appearance before the Gibraltar Concert goers. Mr. Kelle played a Polonaise by Chopin, Señor Marquez, whose excellent violin playing caused him to be twice re-called; Señor Llabias, and Mr. Digby, the Cathedral Organist, also assisted at the Concert.—On November 29 the Gibraltar Musical and Dramatic Society gave a private Concert in the Assembly Rooms, when a Spanish band of six players performed four orchestral pieces. Señor Marquez was the first violin, and Señor Martin ably accompanied on the pianoforte and conducted. Señor Llabias played some selections from Gounod's *Faust*. The solo vocalists were Madame Reinhard and Captain Wyon, the latter singing the Spanish song "Los ojos negros" and Scuderi's "Dormi pure" (with violoncello obbligato).

**GRAVESEND.**—The St. George's Choral Society gave its first Concert of the season on the 10th ult., when Mackenzie's *The Bride* and C. H. Lloyd's *Herod and Lander* were given, together with a miscellaneous selection of music in the second part. Miss Evelyn Carlton, Mr. Braxton Smith, and Mr. A. Fowles were the principal vocalists. The choruses were well rendered, as was also Eaton Fanning's Choral Ballad "The Miller's Wooing," which concluded the second part. Mr. Jenner accompanied, and Mr. G. R. Ceiley conducted.

**GREAT MARLOW.**—The Marlow Musical Society gave its first Concert of the season, on the 12th ult., Jensen's *Faust of Adonis* and some part-songs being well rendered by the choir. Mr. R. H. Whall conducted.

**HEREFORD.**—Mr. Ineson gave his third annual Concert in the Shire Hall, on the 2nd ult. The first part of the programme was Bamby's *Relchak*, composed for the Hereford Musical Festival of 1870. The solo parts were entrusted to Miss Marjorie Eaton, Mr. Dyke, and Mr. Castings. The second part was made up of a selection from well known composers.

**HOLSWORTHY.**—A Concert of sacred music was given in the Wesleyan Church on the 5th ult. In addition to the choir, the services of the Holsworthy Orchestral Society were secured. The pieces played by the orchestra were the Overtures to *Samson* (Handel), *Hymn of Praise* (Mendelssohn), and an Andante, by the Conductor. The choruses were well rendered by the choir. "Fear not" (Edwards), which was sung unaccompanied, was the gem of the evening. Songs were given by Mrs. Critting, Mrs. Shute, Miss Dickson, and Mr. W. Prout. Mr. H. H. Bennett contributed two organ solos, "La Prière," (Batiste), "Marche Religieuse" (Gulimant). Mr. R. N. Stranger was leader of the orchestra; Mr. J. Furze, jun., Organist; and Mr. H. H. Bennett was Conductor.

**HURST.**—On Sunday, the 15th ult., the Choir Festival Services were held in the Church of St. John the Evangelist, Hurst. At the afternoon service Stainer's sacred Cantata, *The Daughter of Jairus*, was performed by an augmented choir numbering about sixty voices. The soloists were Miss Herold, Mr. Chas. Warren, and Mr. Geo. A. Taylor. Mr. Watts Maude, of Mossley, conducted, and Mr. George Bates, the Organist and Choirmaster of the church, presided at the organ.

**KEIGHLEY.**—The first of the two Concerts of the Keighley Musical Union was given in the Mechanics' Institute on the 17th ult., when *Judas Maccabæus* was performed. The principals engaged for the occasion were Miss Bessie Holt and Mrs. Robertshaw, Mrs. H. B. Summerscales, Mr. K. Clarke, and Mr. D. Hillington. The choruses, numbering 200 voices, got through its task with credit. The band of fifty-three performers was under the leadership of Mr. C. S. Haggas, and Mr. W. H. Summerscales as usual conducted with ability. Mr. R. H. Moore presided at the organ.

**MADELEY, SHROPSHIRE.**—On Monday evening, the 16th ult., the Choral Society (fourteenth season) gave a capital performance of *The Messiah* in the Antistice Memorial Institute. The principals were Mr. William Anstice, Mr. D. Harrison, and Miss Hemmings. The choruses were sung with much precision. There was a small band led by Mr. Watkins, with Mr. Frank Watkins at the pianoforte. Mr. Smart, of Newport, conducted.

**NEWCASTLE.**—It is often remarked in Newcastle that musical enterprise has come to an end, and it is certainly true that most of the Subscription Concerts, such as Dr. Rea's Oratorio Concerts, Alderson and Brentnall's "Halle" Concerts, and others to which we were wont to look forward in past seasons, have disappeared; but we are thankful that the Chamber Music Society still continues to flourish, and that there is no falling off, either in the high standard of excellence which the Concerts of the Society have always maintained or in the number of subscribers. Two Concerts have been held during the past month, at the first of which the performers were Mr. Ernest Schiever (first violin), Mr. V. Ackeroed (second violin), Mr. C. Courvoisier (viola), and Mr. Carl Fuchs (violoncello). The vocalist was Miss Liza Lehmann, and Mr. J. M. Preston presided at the pianoforte. At the second Concert of the Society the performers were formerly students at the Royal College of Music.

**OSSETT.**—On the 9th ult. the Ossett Choral Society gave a successful performance of Mendelssohn's Oratorio *St. Paul*. The vocal principals were Miss Fanny Sellers, Miss Fannie Boothroyd, Mr. C. Blagbro, and Mr. William Riley. The orchestra was led by Mr. J. W. Bowling, and the performance was ably conducted by Mr. J. F. Taylor.

**PAEIS.**—At Christ Church, in the Boulevard Bineau, Neuilly, Mr. W. J. Tidmarsh gave his first Organ Recital, on Wednesday evening, the 11th ult., when he selected works, by Handel, Bach, Mozart, and Batiste for performance. A number of vocal pieces were sung by Mrs. Bramall, Mrs. Vincent, Mrs. de Cartaret, Miss Howard, Miss Garthorne, Mr. Percy Vincent, and the choir.

**RYDE, I.W.**—On Monday evening, the 9th ult., the Ryde Choral Union gave a performance of *Elijah* under the Conductorship of Miss Margaret F. Fowles. The choruses were given with full orchestral

accompaniment. The soloists were Miss Patti Winter, Mr. Durward Lely, Mr. Andrew Black, and Miss Kate Stainer—the last-named being a pupil of Miss Margaret Fowles.

ST. THOMAS, ONTARIO, CANADA.—On November 26, J. E. Newell's Cantata, *The Christian Pilgrim*, was performed for the first time in Canada, at the Knox Church. The chorus was constituted of the members and some of the leading choirs of the city, and numbered over fifty voices. The opening chorus brought the audience into quick sympathy with the work, and the rapt attention then gained never flagged to the end. Mr. Vogt presided at the organ, and Mr. Jaques, the Organist of the Church, conducted.

SCARBOROUGH.—The Orchestral Society gave their first Symphony Concert in the Grand Hall, The Spa, on Friday, the 6th ult. The orchestra comprises a large number of ladies; all the first violins but one, two violoncelli, and the timpani were lady instrumentalists. Haydn's Symphony in G (the *Surprise*), Beethoven's in C major (No. 1), a Quartet for four violoncelli (Paque), instrumental pieces by Mendelssohn, Rameau, Boccherini, Hermann, and Desormes, with Songs by Gounod and Denza, sung by Miss C. Hodgson, formed the programme. The Conductor was Mr. Owen Williams.

TAUNTON.—Spohr's *Last Judgment* was performed at the Temple Chapel, on the 13th ult. Mr. R. Barnicott was the Conductor. The solos were sung by Miss Sibby, Miss Agnes Smith, Miss Theo. Taylor, and Mr. Barnicott. The choruses were very steadily rendered by the Temple choir, a fair contingent of the students from Queen's College taking part. Mr. Wesley Hammet accompanied on the organ.

TETTERHALL.—On the 3rd ult. Hamish MacCunn's *Lay of the Last Minstrel* was performed for the first time in the district. The principal vocalists were Miss Theresa Stanton, Mrs. Hadingham, Mr. C. W. Fredericks, and Mr. J. W. Ineson. There was a band and chorus of seventy performers. The Conductor was Mr. G. H. Cox.

WEST HARTLEPOOL.—The fourth Concert of the Philharmonic Society was given on the 5th ult., in the Armoury. The works performed were Gounod's *Salut Mater* and Gault's *Joan of Arc*. The chorus and orchestra numbered 160, including eight principal members of Amer's Exhibition Band from Newcastle. The solos were well sung by Miss Catherine Penna, Miss Bertenshaw, Mr. R. R. Wilson, and Mr. Dan Billington; the leader of the band was Mr. W. W. Lax, and the Conductor was Mr. J. F. Hard.

WHITHY.—On Tuesday, the 10th ult., the Choral Society gave a performance of Van Bree's *St. Cecilia's Day*, with Miss Arthur as the soloist. Miss Morris sang some Ballads, and Master Smith, of Newcastle, gained great applause for his clarinet solos. The part-song, "The Vikings," by Eaton Fanning, was splendidly given by the choir. Mr. T. J. Hoggett was the accompanist, and the Conductor was Mr. H. Hallgate.

WINDSOR.—The Amateur Madrigal Society gave a People's Concert on the 2nd ult., which was highly appreciated. These Concerts were inaugurated by Princess Christian. The first Concert of the Madrigal Society, which has now entered upon its twenty-second season, took place on the 6th ult., when a well-chosen programme of Ancient and Modern Madrigals, Part-songs, &c., were admirably rendered.—The Choral Society, closely approaching its jubilee, gave its first Concert on the 12th ult., and, with the kind assistance of members of the Madrigal and Orchestral Societies, furnished its subscribers with a first-class Concert, which consisted of Mendelssohn's 13th Psalm, Mozart's Symphony in G minor, and Villiers Stanford's *The Revenge*. Miss Jennings sang the contralto part in "Lord, how long" (13th Psalm) in admirable style and contributed Smart's "Lady of the Lea," which was encored. All these Concerts were conducted by Mr. Walter Parratt. The first part of *The Messiah* was performed at St. George's Chapel on Christmas Eve, and Bach's Christmas Oratorio is to be given on New Year's Day.

ORGAN APPOINTMENTS.—Mr. B. Jackson, to the People's Palace, London, E.—Mr. Ernest Foster, to Allhallows' Church Orchestral Society, Lombard Street, City.—Mr. George C. E. Evers, to the Parish Church, Greenwich.—Mr. David Davies, to Clapton Park Chapel.—Mr. Thomas Curry, Organist and Choirmaster to St. Paul's, Lisson Grove.—Mr. James Gallie, Organist and Choirmaster to New Kilpatrick Parish Church, Glasgow.—Mr. A. M. Richardson, to the Parish Church, Hindlip.—Mr. H. W. Tupper, to St. Peter's, Staines.

## DEATHS.

On December 7, at 16, Meynell Road, South Hackney, EDWARD BROMELL, Professor at the London Academy of Music, aged 32 years.

On the 15th ult., FREDERIC JOHN GRIFFITHS, Organist of All Saints', Widen, Southport, aged 30 years.

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(THE NEW ENGLISH TENOR).

The following notice appeared in *The Western Daily Mercury*, of Mr. Henry Lloyd's appearance in "The Messiah," at Plymouth, Wednesday, December 18, 1889:—

"Plymouth Vocal Association Christmas Concert at Plymouth.—Mr. Henry Lloyd (brother of the celebrated singer, Mr. Edward Lloyd) appeared in Plymouth on this occasion for the first time and ably sustained the tenor solos. His voice is of splendid quality, and his enunciation faultless. To him fell, of course, the first Recitative, 'Comfort ye, comfort ye my people,' and the Air, 'Every valley shall be exalted,' so full of florid runs, splendidly executed by this talented vocalist. Of his other solos the well-known Air, 'But Thou didst not leave His soul in hell,' was unquestionably one of the finest, and was fully appreciated by the audience."—*The Western Daily Mercury*, December 19, 1889.

Applications for vacant dates in Oratorio and Concert for Mr. Henry Lloyd, should be made direct to Mr. W. B. HEALEY, Sole Agent.

And to the following list of towns, where he has booked ahead—viz., from November, 1889, onward, in some cases three quartets for the same Society, for different dates, in others, trios, duets, and instrumentalists, in—

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Glasgow	Cheltenham	Ryde
Belfast	Tamworth	Oldham
Bristol	Crystal Palace	Sheffield
Bath	Hull	Keighley
Hanley	Paisley	Leeds
Manchester	Dundee	Newport (Mon.)
Norwich	Kirkcaldy	Cambridge
Woodford	Dunfermline	Huddersfield
Southsea	Peterhead	Nottingham
Birkenhead	Greenock	Exeter
Southampton	Wanstead	Edinburgh
Birmingham	Colchester	Jersey
Ayr	Preston	Cleator Moor
Wolverhampton	Burnley	Darlington
Brighton	Cardiff	Bolton
Darwen	Hereford	Milton
Plymouth	Dublin	Red Hill
Winchester	Elland	Stirling
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Misses		
Anna Williams	Marian McKenzie	Alice Steel
Alice Gomes	Margaret Hoare	Eugene Kemble
Marie Titien	Kate Fuselle	Patti Winter
Marie de Lido	Emily Spada	Carlotta Desvignes
Meredeth Elliott	Agnes Janson	Fanny Moody
Messrs.		
H. Guy	Holberry Hagyard	Henry Lloyd (brother of Edward Lloyd)
Orlando Harley	E. Houghton	Wm. Foxon
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## DAILY TELEGRAPH.

Dr. A. C. Mackenzie's new music to the "Cotter's Saturday Night," of Burns, was produced at Edinburgh on Monday evening, under the direction of the composer, who had a most enthusiastic reception. The piece is for chorus and orchestra only, and contains some of the best work Dr. Mackenzie has yet done; the setting of the more tender verses being especially full of feeling and beauty.

## SCOTSMAN, DECEMBER 17, 1889.

There could be no mistaking the verdict of the audience. It was distinctly an approval of the work which Dr. Mackenzie has offered as a tribute to the memory of our great poet, and also to his native land. Such an expression of opinion does credit alike to the patriotism and to the good judgment of the audience—and especially the good judgment. . . . It needs no very critical eye to see at a glance that Dr. Mackenzie, in setting so popular a poem to music, has undertaken a very difficult task. . . . If Dr. Mackenzie has been bold in undertaking such a subject, his justification must be found in the work he has produced. . . . But to those who fairly consider the nature of the poem, and who can fairly estimate the value of the music, only one opinion of the "Cotter's Saturday Night" will be possible. . . . A feature of the work is the orchestration. It is here that Dr. Mackenzie shows his immense knowledge of all the finest effects of instrumental combination, and of the best manner of suggesting the precise impression which he desires to convey. Altogether, the "Cotter's Saturday Night," if it may not equal "The Rose of Sharon," or "Sayid," is still a worthy specimen of the great Scottish composer's art; and the favour with which it was received last night may be accepted as a pledge that it will be taken up enthusiastically by the choral societies throughout the country.

## SCOTTISH LEADER, DECEMBER 17, 1889.

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